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DOCTOR WHO

THE GAMEMASTER'S GUIDE

THE GAMEMASTER'S GUIDE

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CHAPTER ONE: NEXT STOP, EVERYWHERE!

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Before we get too carried away with this larger book, first ask yourself, 'What is my role in the game?'

This book is aimed at the Gamemaster. This is the person who acts as storyteller - starting the story by deciding the plot for the adventure, setting the scene by describing to the other players what is going on and interpreting the outcomes of the players' actions. They also have the final decision on how the rules of the game are applied.

Chapter Six - You Are Not Alone contains lots of advice on being the Gamemaster.

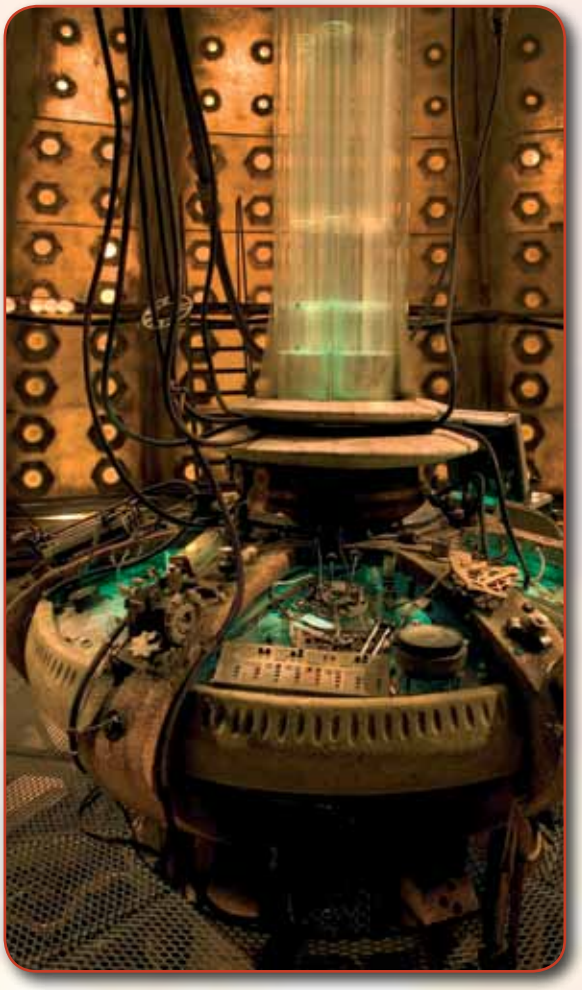
If you're going to play a character, and are not planning on running the game as the Gamemaster, you don't need to read this book (the **Player's Guide** explains these terms). There is nothing here that will spoil the game for you if you do read it, it just contains additional information you don't **need** to know (but don't read the **Adventures Book** – that would spoil the introductory adventure for you).

Chapters two and three of the **Gamemaster's Guide** and the **Player's Guide** are similar, so don't worry if you think you've read bits before. They cover the creation of characters and the actual rules of the game, so we thought it would be best if both the players and the Gamemaster could access the information at the same time. The **Gamemaster's Guide** does cover the information in a little more detail, and provides some extra options for more advanced games. The rules chapter, **Chapter Three: The Long Game**, goes into more detail and offers additional advice for the Gamemaster to make running the game a fun and smooth experience.

So, that said, let's get on with the action!

THE BASICS

The example of a game in the **Player's Guide** introduces just about everything you'll need to know in **Doctor Who: Adventures in Time and Space**. Any time a character does something they may or may not succeed at, the player needs to roll some dice. You, as the Gamemaster, will determine how difficult these tasks are, or what



the Villains try to do to stop them.

If they beat the number they succeed and can perform the task, whether it's jumping a gap, winning an argument or dodging a gun blast. If they don't beat the number, the characters have failed to accomplish the task. This could have severe effects and change the course of the game, but it makes for an interesting story. Either way, rolling dice and adding some numbers is as complex as it gets when it comes to rules. So you're going to need some dice.

You'll have no doubt seen the small cubes with dots or numbers on them that you have in copies of Monopoly, Risk or Ludo. Anyway, those cubes are six-sided dice (cause they have six sides). People who game a lot with other roleplaying games call them D6s, so they don't get confused with other dice with different numbers of sides on them. You should find a handful of dice in this set, though if you need more you can pick up dice in many different colours and styles from hobby game stores, some department stores and bookstores, and places where they sell those fantasy tabletop wargames.

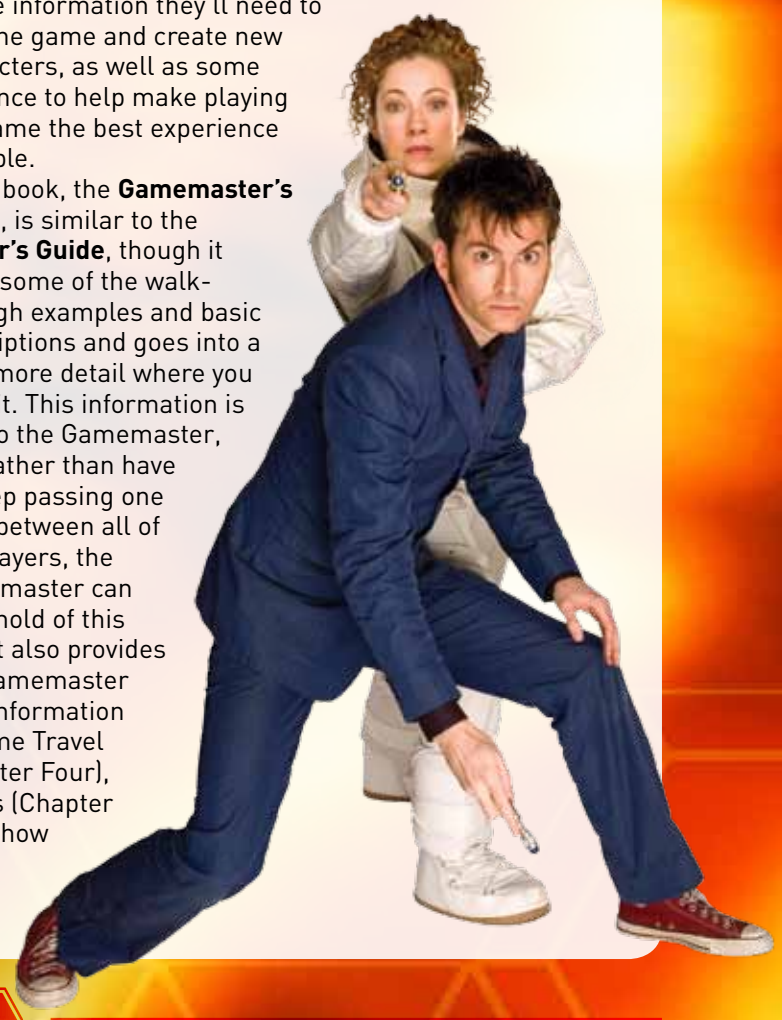
Besides dice, you need something to keep track of Story Points. Again, we've thought of everything and provided some handy counters for you to keep track of the fast and furious exchanges of Story Points that'll occur during the average game. If you need more, you can photocopy the counter sheet or use poker chips, markers, tiddlywinks or even jellybabies. These Story Points could save your character's life at some point, so it's vital to keep track of how many you have. We'll explain Story Points in **Chapter Three: The Long Game**.

HOW TO USE THIS BOOK

This is the second book in the **Doctor Who: Adventures in Time and Space** box. You were probably directed to the **Player's Guide** initially, thanks to the **'Read This First'** sheet. You'll already have noticed that we've presented you with a lot of information! To make it a little easier, here is what you need to look for.

The **Player's Guide** provides the players with all the information they'll need to play the game and create new characters, as well as some guidance to help make playing the game the best experience possible.

This book, the **Gamemaster's Guide**, is similar to the **Player's Guide**, though it skips some of the walk-through examples and basic descriptions and goes into a little more detail where you need it. This information is vital to the Gamemaster, and rather than have to keep passing one book between all of the players, the Gamemaster can keep hold of this one. It also provides the Gamemaster with information on Time Travel (Chapter Four), Aliens (Chapter Five), how



CHAPTER ONE: NEXT STOP, EVERYWHERE!

to be Gamemaster (Chapter Six) and a guide to preparing, running and designing adventures in space and time (Chapter Seven). There's a contents list on the back cover of the book, so that it's as easy as possible to find the right information when you need it.

Also in the box, you'll have found a load of tokens and character sheets and the **Adventures Book** which provides you with a selection of complete adventures and adventure ideas that can get you playing straight away. The players shouldn't be looking at this at all, as it'll spoil any planned surprises for them.

USING MINIATURES

Some gamers like to use miniature figures to represent their character on a map or plan, just to keep track of where everyone is. You don't need miniatures to play **Doctor Who: Adventures in Time and Space** but if you do wish to use minis, you can use anything - gaming miniatures from other games, toys, counters, Micro-Universe figures, or just different coloured jellybabies. Most of the drama will happen in your imagination but sometimes miniatures and maps can be useful tools in the game.

CHAPTER TWO: THE STUFF OF LEGEND

CHAPTER TWO: THE STUFF OF LEGEND

CHARACTERS

Deciding on the types of characters to be used is one of the most important steps towards a good game. The characters are vital to the story and the more interesting the characters are, the better the story will be. Don't worry though, we'll go through it all stage by stage and it's not as daunting as it sounds.

As Gamemaster, you should guide the players through the character creation process. Start by giving them an idea of what sort of companions are suitable and what type of story you're planning. This may be as simple as 'the game is the Doctor and his new companions, set after Rose but before Martha.' Or it could be as detailed and different as 'the game is about Torchwood operatives working in London at the time of the Second World War. I need all human characters, no time travellers and no aliens are allowed.' As long as you don't choose something too unbalancing or conflicting, like trying to play The Master or a human-sympathetic Dalek, you'll be fine.

Some ideas for characters and stories can be found on p.12 of the **Player's Guide**. If this is your first game, or you want to get started quickly, the easiest thing to do is play as the Doctor and his Companions, as the ready-made characters are provided.

CREATING A CHARACTER

Characters are defined by Attributes, Skills and Traits. Attributes are what the character is like – how strong they are, how clever they are, how perceptive, and so on. Skills are what the character knows – can they drive a car, hack into computers, know first aid, know how to ski, how to fight or how to bluff their way out of a situation? Finally, Traits detail what the character can do, or in some cases cannot do – are they ambidextrous, have a particular knack for fixing things, do they heal unnaturally quickly, are they rich, famous, or have a family that keeps getting them into trouble?

Attributes and Skills have numerical ratings, the higher the rating the better the character is at something. Players are given a number of points to purchase Attributes, Skills and Traits, but these points are limited, so they have to think it through a little before assigning numbers. They'll have to decide if the character is stronger than they are smart, wittier than they are agile, and what their particular areas of expertise are.

WHO ARE THEY?

First of all, the player should think about what the character is like. Meddling investigator, curious scientist, or something else entirely? This will not only define what the character is capable of doing, but also where they spend the points to build them. Are they a companion? A civilian or soldier, heroic or just a normal average guy or girl?

Creating someone with a special ability, like Captain Jack Harkness and his knack for surviving, should be worked out closely with the player. As Gamemaster, you have to be sure that the character will fit into your game.

HOW DO THEY FIT IN?

An important element to consider is each character's role in the 'team'. The Doctor may be able to do almost anything – he's smart, quick and charismatic – but he needs his companions for a reason. They ground him,

because sometimes he doesn't know when to stop. His companions also provide him with knowledge of his 'second home' – Earth. They also provide basic companionship. Being the last of your kind is a lonely place to be and his companions help keep him active, happy and enthusiastic, rather than slipping into aimless, depressed wandering.

So what does each character bring? Are they a specialist in a particular field? A doctor, a soldier, or a computer genius? Think of the team as a complete person and maybe assign each character a part – the brains, the heart, the muscles or the soul. The players should bear this in mind when they are creating characters, and they should discuss what kind of role each person will play in the group.

The types of characters and the group dynamic will depend on what you, as the Gamemaster, have in mind for the game. Here are some ideas:

The Doctor and Companions: This is really the default setting of the game. After all, it's what we've come to expect from the Doctor's adventures. The Doctor is obvious, but what do the companion(s) bring? Usually, they're there to ground the Doctor, but each brings something different to the mix. Rose was initially about fun, adventure and companionship, though this developed into a deeper friendship until she eventually had the chance to be with 'a' Doctor. Martha brought something different, the Doctor's equal in her smarts and drive, capable of looking after herself. Donna brought another different type of equality into the mix - a more human and 'normal' person to humanise the Doctor a little. So what does your companion provide the Doctor? Just companionship? An intellectual foil to bounce radical ideas off of? Someone to steer him in the right directions, to remind him of right and wrong?

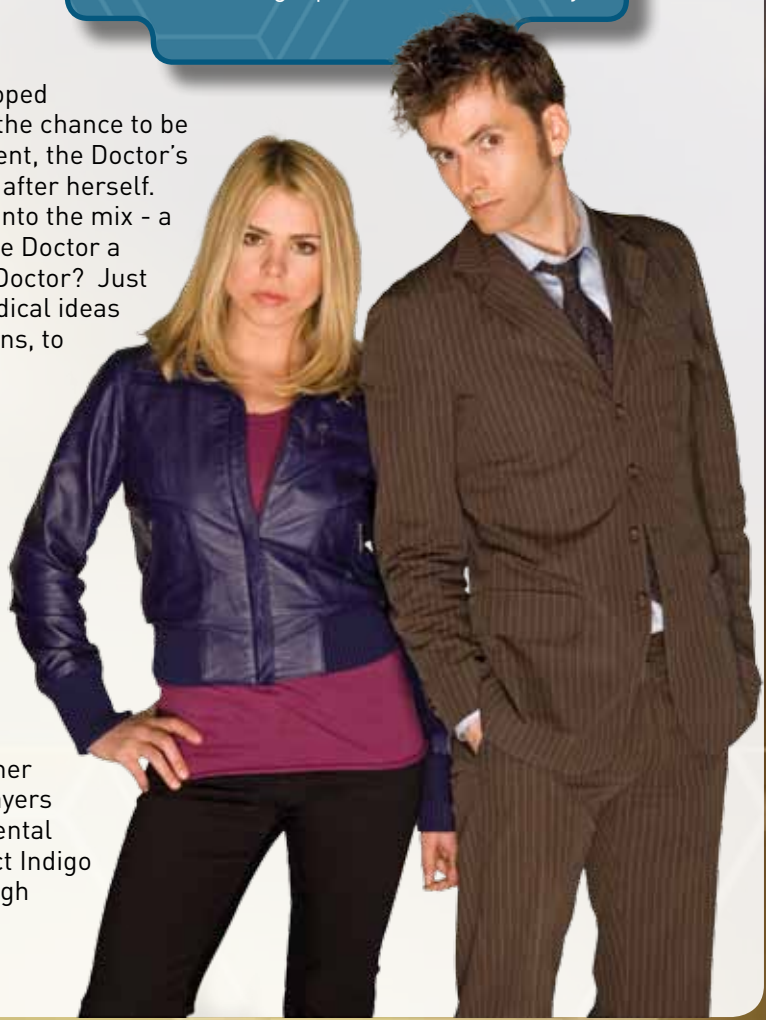
UNIT Squad: The Unified Intelligence Taskforce is the United Nation's first line of defence against alien invasion. As such, they have divisions worldwide with many different task forces and operations running to investigate, research, experiment and protect. A UNIT squad could be a great base for a player character group - it could include scientific advisors, diplomatic negotiators, archaeologists and technicians, as well as the expected military firepower. Each member would be assigned due to their unique skill base, allowing them to complement each other and creating a good, balanced team to get the players started. You could even equip them with experimental time travel or teleportation equipment like Project Indigo to get them moving around the universe, or through history.

CHARACTER CREATION POINTS

Character Points: 24
Character Points are used to purchase Attributes and Traits. We recommend you spend 18 points on Attributes, and save 6 for Traits. You'll gain additional Character Points by taking some Bad Traits. If you have any Character Points left over, you can convert them into Skill Points.

Skill Points: 18
Skill Points are used purely to purchase Skills. You can get extra Skill Points from any leftover Character Points.

Story Points: 12
You don't spend these during character creation, though purchasing particularly powerful abilities and Traits can reduce this maximum (such as being a Time Lord or having a power like Immortality).



ATTRIBUTES

Attributes give you an indication as to what a character is capable of. How strong they are, how smart, how charming, how clever, all these are defined by Attributes ranked from one to six.

Players use Character Points to purchase the Attributes of the character, limited to a maximum of six in each. Six is the human maximum, and no character may have an attribute above six (unless they're something seriously special or alien). It is very rare for a character to start with an Attribute at six. At the other extreme, you must put at least one point into each attribute. You can't have an Attribute of zero – when Attributes reach zero due to injury or other effects, the character becomes incapacitated, so you can't start in that state!

These Character Points will also be used to purchase Traits later, so we'd recommend that players spend 18 of their Character Points on Attributes and save 6 for later, for buying cool Traits. If they don't spend them, or if they gain more points later on, they can always 'top up' their Attributes. The six attributes are:

AWARENESS

Being aware of your surroundings. Awareness takes into account anything that uses the five senses (sight, hearing, touch, smell or taste), or even that indefinable sixth sense. Awareness can be used to notice an enemy or to look for clues.

Awareness 1 - oblivious, they usually miss important clues or signs.

Awareness 2 - below average - preoccupied with something or easily distracted.

Awareness 3 - the average person, fairly aware of their surroundings and likely to spot some hidden clues, hear the approaching enemy or sniff out the Slitheen in the adjacent room.

Awareness 4 - above average, quick to notice when there is something wrong.

Awareness 5 - incredibly perceptive, able to tell instinctively when something is amiss. **Awareness 6** - human maximum, incredibly rare. The ability to read what people are really intending just by fluctuations in their voice, or notice the most miniscule details.

Awareness 7+ - unsurprisable.

COORDINATION

Some people are just better at controlling what their bodies do. Coordination is a combination of physical dexterity and hand-eye coordination (hence the name).

Coordination 1 - a lot lower than your average person, not the most dextrous of people or incredibly clumsy.

Coordination 2 - less than average, but not very clumsy, just not brilliant shots.

Coordination 3 - human average, meaning they're able and coordinated.

Coordination 4 - above average. Talented basketball players or skilled surgeons.

Coordination 5 - great hand-eye coordination and quick reflexes, like pilots or racing drivers.

Coordination 6 - human maximum, the quickest and most agile people on Earth.

Coordination 7+ - special characters or aliens who move or aim with pinpoint accuracy.

INGENUITY

A measure of how smart a character is, but not necessarily how skilled, educated or experienced they are. Ingenuity is all about how inventive they are, their lateral thinking as well as their overall intelligence.

Ingenuity 1 - someone who's not exactly quick witted. Not necessarily be stupid, but it takes them a little longer to work things out.

Ingenuity 2 - lower than average, likely to lose arguments.

Ingenuity 3 - human average, they understand mortgages and current affairs.

Ingenuity 4 - above average, University graduates capable of following a few clues.

Ingenuity 5 - well above average, quick problem solving and lateral thinking.

Ingenuity 6 - human maximum and means one of the quickest minds on the planet.

Ingenuity 7+ - superhuman or alien characters, and remarkable minds such as the Doctor.

PRESENCE

A measure of the character's personality, and how much people seem to naturally like them.

Presence 1 - lowest humanly possible, socially inept, or plain rude (maybe unintentionally). People can find it hard to get along with them and they may get ignored a little.

Presence 2 - below average, they could be arrogant and selfish or just a little creepy.

Presence 3 - human average, generally likeable and easy to get on with.

Presence 4 - charming and commanding, people pay attention to they're saying.

Presence 5 - someone who can charm or boss their way through almost anything.

Presence 6 - regarded with awe.

Presence 7+ - alien or superhuman characters, whose commanding and charismatic presence can sway minds and influence thoughts.

RESOLVE

Resolve is a measure of the character's determination and willpower. It covers the determination to do something, how convincing they can be and how resolved to your cause you are.

Resolve 1 - fairly weak-willed and easily persuaded, crumbling quickly in the face of terror and adversity.

Resolve 2 - less than average, failing to keep their New Year's Resolution beyond mid January.

Resolve 3 - human average, moderately strong willed, able to control themselves.

Resolve 4 - shows a strength of will above your average person.

Resolve 5 - even more determined and resolute, at the peak of personal discipline and control.

Resolve 6 - the human maximum, the most unbreakable of humans.

Resolve 7+ - the most iron willed and unstoppable of aliens or superhuman characters.

STRENGTH

A measure of how strong your character is. Stronger characters pack more of a punch when they have to resort to physical violence, are able to lift heavy objects or people, and can carry all that scientific equipment a lot further before having to take a rest.

Strength is also used to determine physical damage inflicted on others. The stronger the character is, the more damage they will do when they throw a punch. Every level of Strength relates to one point of damage inflicted from a punch or kick. More information on fighting and damage can be found in **Chapter Three: The Long Game.**

On average, a character can comfortably lift around 15Kgs for every level of Strength they have. In dire circumstances (and for short periods of time) they can lift twice this amount.

Strength 1 - your typical weakling.

Strength 2 - weaker than normal.

Strength 3 - average human, able to hold their own in a fight, open the toughest of jam jar lids, and can carry someone on a stretcher for a good distance.

Strength 4 - stronger than the average human.

Strength 5 - the toughest athletes, sportsmen and women.

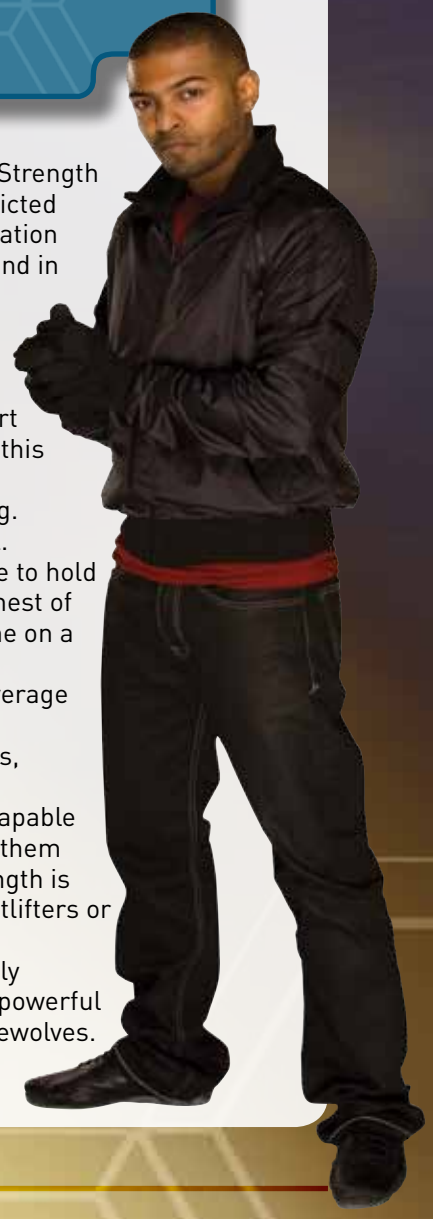
Strength 6 - human maximum, capable of picking people up and throwing them over their heads. This sort of Strength is usually seen in professional weightlifters or bodybuilders.

Strength 7+ - only for the specially enhanced characters or the more powerful aliens such as the Slitheen or werewolves.

HIGHER ATTRIBUTES

Superhuman or alien Attributes that go higher than six are handled in exactly the same way as normal Attributes, but they're not for your normal character. These are reserved for special characters, Of course, aliens and villains often have Attributes higher than the human norm, but they are treated in the same way. These characters are often stronger and more powerful than others and should only be created under the watchful eye of the Gamemaster.

Attributes above 6 cost the same (though it's going to be expensive to buy an Attribute that high) however you cannot purchase Attributes above level six without being enhanced or alien in some way, and you'll need to purchase a Trait to allow you to do this (see Traits, p.10).



UNDER-BUYING ATTRIBUTES

If a player would prefer a character that is **really** normal, and not slightly above-average like the Doctor's usual companions, they can opt to save more of the points for later, and spend them on Traits.

Careful purchasing of Attributes and using points in creative ways will reflect what the character is like. For example, playing a slightly older character than the average companion, they could spend less on the physical Attributes like Strength and Coordination, increase Ingenuity and save points for more Skills.

TRAITS

Everyone is different and everyone has their own talents, hang-ups and abilities. In **Doctor Who: Adventures in Time and Space** we'll call these Traits. Traits can be good or bad, but help define the character's uniqueness. Are they brave, pretty or particularly cool with gadgets? Are they cruel at times, boring or likely to trip over their own feet? All of these can be Traits.

When the characters are in a situation where a Trait may come into play, it can aid them (or hinder) in what they're doing. If the player thinks that the situation could involve one of their Traits, they should mention it to the Gamemaster, even if it's a Bad Trait and will make things harder for the character. If it's in keeping with the character by bringing a Bad Trait into play, the player may be rewarded with Story Points (more on this later). For example, when the Doctor is piloting the TARDIS, he uses his Ingenuity and the Technology Skill. The Vortex Trait means that he's familiar with using the TARDIS and piloting the time streams in general, and the Doctor's player mentions this. It's a Good Trait, so it'll make things easier for the Doctor, giving him a bonus to his dice rolls.

Sometimes, a Trait can affect gameplay without you having to roll any dice. Some Traits simply help or hinder the character all of the time. For example, Phobia can hinder your actions if you face the object of your fears, or Code of Conduct can limit your choices in any given situation, just as Tough can save your life in a fight without any dice needing to be rolled. The

Trait's description will give you an idea of how each of the specific Traits work, but if the player and the Gamemaster think the Trait is apt to the situation, then it comes into play.

Some Good Traits are very powerful and require the expenditure of a Story Point (or more) to 'activate'. Actively playing in character and using Bad Traits during the game to make it more dramatic and exciting deserves the reward of a Story Point.

BUYING TRAITS

Traits are purchased with Character Points, like Attributes. Bad Traits give extra Character Points to play with.

Traits come in different sizes too:

Minor Traits cost a single Character Point to purchase (or provide the character with a point if they're Bad).

Major Traits cost two Character Points to purchase, (or provide two points if they're bad for the character).

Special Traits are the big guns of the Traits world, they cover the ability to do superhuman things and cost Character Points and sometimes some of your Story Points as well... yes, they're that expensive! Some of these Special Traits are not really for your average character or companion, so they're only covered here in the **Gamemaster's Guide.** You will have final say whether the player should have any of these

Special Traits, and players should discuss having these special characters with you before creating them. Many of these Traits are for aliens and alien characters.

We'd suggest that the Gamemaster limits the number of Bad Traits to 6 points per character. However, some of the Special Traits cost so many points that they require some Bad Traits to even begin to be able to purchase them.

Traits can only be purchased once, unless the Gamemaster approves. In these rare cases, it is only with Traits that can relate to multiple things – for example a phobia of rats and spiders (two different Phobia Traits, but woe betide anyone with these who meets a rat-spider hybrid!). As a guide, Traits that can be purchased multiple times are marked with an asterisk (*), but multiple purchases must be approved by the Gamemaster.

Also, opposing Traits shouldn't be purchased as they simply cancel each other out. You cannot be both Attractive and Unattractive (though this is fairly subjective), and you cannot be Distinctive and have Face in the Crowd. Some opposing Traits may be purchased if the Gamemaster allows – for example, a character could be both Lucky and Unlucky, meaning that their luck is extreme in both cases. Brave can be purchased with Phobia, as you can be brave in the face of everything except the thing you're secretly scared of. If the player can rationalise it sensibly, and the Gamemaster approves, they can purchase almost any Trait they wish. We'll point out some of these restrictions in the Trait's descriptive text.

LIST OF TRAITS

Below is a list of Traits that can be purchased or taken by the character. Each Trait describes its effects upon the character or how it can be used, along with the Trait's value (whether it is a Minor or Major Trait), either Good or Bad.

The list is by no means exhaustive. If there's something new you wish to see, as the Gamemaster you have the power to create new Traits from scratch. You will have to assign the new Trait a value (Minor or Major, Good or Bad) and define any features, working with the players to create something cool and interesting. Use the existing Traits as a guide. Traits should effectively follow you through time and space. Ones that are relative to their own planet or time zone may only be worthwhile if your adventurers intend to repeatedly return home. Creating Traits such as Wealthy or Famous are fine if you're going to stay on Earth, but the moment you leave these Traits become worthless.

We've split the following list into Good Traits (first), then Bad Traits, and finally Special Traits.

GOOD TRAITS

Animal Friendship (Minor Good Trait)
A natural affinity for animals.

Effect: a +2 modifier to a Presence and Convince Skill roll to calm an animal. With a 'Fantastic' result, the animal may adopt the character as their new master!

Attractive (Minor Good Trait)
The character is attractive.

Effect: +2 bonus to any rolls that involve their stunning good looks.

Note: Can't be taken with Unattractive Bad Trait.

Boffin (Major Good Trait)
A genius with electronics and machinery.
Effect: This Trait allows the character to create Gadgets through the fine art of 'Jiggery-Pokery' - see p.68 of the **Gamemaster's Guide**.
Note: Cannot be taken with the Technically Inept Bad Trait.

Brave (Minor Good Trait)
The character is especially brave.
Effect: +2 bonus to any Resolve roll when the character needs to show courage.
Note: Cannot be taken with the Cowardly Bad Trait, though individual Phobia Bad Traits can still be purchased.

Charming (Minor Good Trait)
The character is charming.
Effect: +2 bonus to attempts to use their charm.

Empathic (Minor Good Trait)
An empathy with how others are feeling.
Effect: +2 bonus on rolls to empathise or 'read' another person. This could be a simple Presence and Convince roll to reassure someone who's panicking in the middle of a battle, or an Awareness and Ingenuity roll to try to read another's actions and speech to see if they're lying.

Face in the Crowd (Minor Good Trait)
Some people fit in wherever they go.
Effect: +2 to any Subterfuge Skill roll to sneak about and not get noticed. People will leave you to go about what you're doing.
Note: Cannot be taken with the Distinctive Bad Trait.

Fast Healing (Major/Special Good Trait)
The ability to recover quickly from an injury.
Effect: Major Good Trait - Attribute Points lost due to injury are regained at 1 point per hour. Special Good Trait - Attribute Points are recovered at 1 point per minute.

Friends (Minor or Major Good Trait)
The character has people they can call upon for information or help.
Effect: Minor Trait - a reliable source of information. Major Trait - more reliable, accurate information from somewhere like UNIT or even Torchwood.

Hypnosis (Minor/Major/Special Good Trait)
Minor Good Trait - the character can put people into a mild hypnotic state. Major Good Trait - mind control, not the sort of thing a companion would do.
Effect: Minor Trait - a +2 bonus to any social interaction to either calm someone down, or to get them to do what you'd like. The target can resist (see 'Being Possessed', p.52). The Major Trait works the same way, only if the character succeeds in hypnotising the subject, he can make them do anything he wants (unless it's something intrinsically against their nature, in which case the target can make another roll to resist (with a +3 bonus).
The **Special version** of this Trait costs 3 points and effectively allows the character to possess another person (not for player characters).

Indomitable (Major Good Trait)
Tthe character has a determination and an iron will.
Effect: +4 bonus to any rolls to resist becoming possessed or hypnotised, psychically controlled or similar.

Keen Senses (Minor/Major Good Trait)
The character is very aware of their surroundings.
Effect: +2 bonus to Awareness rolls. Minor Trait gives one good sense, Major gives all.
Note: Cannot be taken with the Impaired Senses Bad Trait in the same sense, although different ones can be taken.

Lucky (Minor Good Trait)
Lady Luck is on your side.
Effect: when double '1's are rolled, and you can re-roll both dice - once only!

Owed Favour* (Minor/Major Good Trait)
Someone out there owes you a favour.
Effect: Minor Trait means a small favour – a small amount of money (up to £1000), an introduction. Major Trait means a larger favour - more money (over £10,000) or a life-saving act. If the favour is bigger than the debt in the first place, they may call it quits.

Photographic Memory (Major Good Trait)
The character can commit information to memory.
Effect: The character can spend a moment to commit information to memory. The Gamemaster must repeat the information if the player asks for it. They can remember something that they haven't actively committed to memory by spending a Story Point.
Note: Cannot be taken with the Forgetful Bad Trait.

Psychic Training (Minor Good Trait)
The technique allows the operative to resist psychic manipulation or trickery.
Effect: +2 bonus to Resolve rolls when trying to resist psychic attack or deception.

Quick Reflexes (Minor Good Trait)
The character is fast to act when things happen, reacting to situations almost instinctively.
Effects: when they haven't been taken completely by surprise, the character is assumed to always go first when acting in their Action Round phase. If more than one person in a phase has the Quick Reflexes Trait, the character with the higher relative Attribute goes first.
Note: Cannot be taken with the Slow Reflexes Bad Trait.

Resourceful Pockets (Minor Good Trait)
There's a chance that there's something useful in them that could get you out of a sticky situation.
Effect: either spend a Story Point and find the thing you need or roll two dice. If you get a 'double' then you find something helpful.

Run for your Life! (Minor Good Trait)
You've obviously got this running thing down to a fine art...
Effect: When in a chase situation (see p.55), you receive a +1 bonus to your Speed when you're fleeing (not pursuing).

Screamer! (Minor Good Trait)
This ear splitting scream will penetrate miles of corridor to alert others to danger, and their location.

List of Traits in order

For easy reference, the Traits are listed below with page references for the **Gamemaster's Guide**.

Good Traits
Animal Friendship 11
Attractive 11
Boffin 12
Brave 12
Charming 12
Empathic 12
Face in the Crowd 12
Fast Healing 12
Friends 12
Hypnosis 12
Indomitable 12
Keen Senses 12
Lucky 13
Owed Favour* 13
Photographic Memory 13
Psychic Training 13
Quick Reflexes 13
Resourceful Pockets 13
Run for your Life! 13
Screamer! 13
Sense of Direction 14
Technically Adept 14
Time Traveller* 14
Tough 14
Voice of Authority 14

Bad Traits
Adversary* 14
Amnesia 14
Argumentative 14
By the Book 14
Clumsy 15
Code of Conduct 15
Cowardly 15
Dark Secret 15
Dependency 15
Distinctive 15
Eccentric 15
Forgetful 16
Impaired Senses* 16
Impulsive 16
Insatiable Curiosity 16
Last of My Kind 16
Obligation 16
Obsession 17
Outcast 17
Owes Favour* 17
Phobia* 17
Selfish 17
Slow Reflexes 17
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Unadventurous 17
Unattractive 18
Unlucky 18
Weakness* 18

Special Traits
Alien 18
Alien Appearance 111
Clairvoyance 19
Cyborg 19
Experienced* 19
Fast Healing 20
Fear Factor 113
Feel the Turn of the Universe 20
Hypnosis 20
Immortal 20
Inexperienced* 21
Precognition 21
Psychic 21
Robot 21
Telekinesis 22
Telepathy 22
Time Agent 22
Time Lord 23
Time Lord (Experienced)* 23
Vortex 24

Effect: No roll is necessary, and anything or anyone else in the room will be stunned and will be unable to act for their next action. The Screamer should take their next action running away while the enemy is stunned. The Screamer Trait cannot be taken with Brave and the character will not receive any bonuses when trying to resist getting scared (see 'Getting Scared' on p.51).

Sense of Direction (Minor Good Trait)
They rarely seem to get lost, or can usually find a quick solution if they do.
Effect: +2 bonus to any roll (usually Awareness and Ingenuity) to regain their direction when lost, or to simply work out how to get from A to B.

Technically Adept (Minor Good Trait)
You have an innate connection to technology.
Effect: +2 to any Technology roll to fix a broken or faulty device, and to use complex gadgets or equipment. The bonus also applies to any gadget-creating jiggery-pokery.
Note: Cannot be taken with the Technically Inept Bad Trait.

Time Traveller* (Minor/Major Good Trait)
The character is experienced with technology and society of time periods different to their own. The Time Traveller Trait reflects how much actual travelling in time the character has done, and can be used as a rough indicator of how much background Artron Radiation they have picked up from travelling the Vortex. While this isn't actually harmful, some alien races have been known to target individuals that have high Artron levels to fuel or activate some technology.
Effect: Select the Technology Level you are familiar with. Lower Technology Levels to your home are Minor Good Traits, whereas more advanced Technology Levels are Major Good Traits. The Gamemaster may award this Trait during play if you become particularly familiar with a certain Tech Level.

Tough (Minor Good Trait)
The character is more damage-resistant.
Effect: Reduces the amount of damage that would be deducted from the character's Attributes by 2. This is after any other effects, such as armour, are taken into account.

Voice of Authority (Minor Good Trait)
When you talk, people listen to you.
Effect: +2 bonus to Presence and Convince rolls to try to get people to do as you like or to gain their trust. The Gamemaster may modify this to suit the situation.

BAD TRAITS

Adversary* (Minor/Major Bad Trait)
The character has made an enemy in the past who is actively trying to hinder them whenever possible.
Effect: Adversary can be a Minor or a Major Bad Trait depending upon the power and frequency of their appearance.

Amnesia (Minor/Major Bad Trait)
Some, or even all, of the character's memories have gone.
Effect: Minor Bad Trait - the character has lost a portion of their memory (days, weeks or even years). Major Bad Trait - total Amnesia, the character has no memory of their past, or even who they really are. Events, sights, sounds or even smells can trigger memories of their lost time, and this is a great source of adventure ideas for the Gamemaster – over many adventures the character can uncover more and more of their 'lost time'. Of course, this adds to the work the Gamemaster has to do, coming up with the character's lost memories, so the Amnesia Trait should be approved by the Gamemaster before purchasing it.

Argumentative (Minor Bad Trait)
Will argue their point of view even if it puts their life in danger.
Effect: Argumentative is a Minor Trait, so it shouldn't get in the way too much of their normal behaviour. The Gamemaster will reward the 'playing in character' with Story Points. If the argument might end in a fight, the character may try to back down to save themselves (and the others in their group), but they will have to make an Ingenuity and Resolve roll, with a -2 modifier.

By the Book (Minor Bad Trait)
A stickler for the rules.
Effect: The character will follow instructions, advice, or correct procedure to the letter. If someone tries to convince them otherwise, they

resist with an Ingenuity and Resolve roll at a +2 bonus. This bonus also applies when trying to resist Hypnosis or Possession if the mental control is trying to get them to do something they'd normally refuse to do.

Clumsy (Minor Bad Trait)
The character is accident-prone.
Effect: In times of stress, especially when being chased, the character will have to make additional Awareness and Coordination rolls to avoid knocking vital things over, dropping the vial of toxic chemicals or tripping up and landing on their face.

Code of Conduct (Minor/Major Bad Trait)
The character adheres to a strict self-imposed set of moral rules.
Effect: Minor Trait - the character tries to do good at most times. Major Trait - their code limits their actions dramatically. Discuss the character's own unique Code of Conduct with the player as breaking it may be very costly, resulting in the loss of some or all of their Story Points!

Cowardly (Minor Bad Trait)
A lack of natural courage.
Effect: -2 penalty to any roll when they need to resist running away screaming! (See "Getting Scared" on p.51).
Note: Cannot be taken with the Brave Good Trait.

Dark Secret (Minor/Major Bad Trait)
The character has a skeleton in the closet.
Effect: Minor or a Major Bad Trait, depending upon the severity of the reaction should the secret be revealed. Something that would change the way people think about you is a Minor Trait. If a more hostile reaction would result, not necessarily from your companions but certainly from others, it would be a Major Trait. The player might want to keep their secret from the other players and not record the details on their character sheet.

Dependency (Minor/Major Bad Trait)
They are dependent upon something or someone to survive. The level of the trait determines how desperate they will get, and how bad the effects will be, if they can't get their fix.
Effect: Minor Bad Trait - they can go for extended periods without their needs getting in the way. If the Gamemaster decides it's appropriate, the character may suffer a -2 penalty to their actions. Major Trait - if they go without it for any period of time (defined by the Gamemaster and the player) they suffer a -4 penalty to every action.

Distinctive (Minor Bad Trait)
Stand out in the crowd.
Effect: -2 penalty to rolls to blend in. Also, if another character or NPC is asked to describe or remember the distinctive character, they will receive a +2 bonus to remember or recognise them after their initial encounter.
Note: Cannot be taken with the Face in the Crowd Trait.

Eccentric (Minor/Major Bad Trait)
People can be a little odd sometimes.
Effect: The specifics of the character's Eccentric Trait should be discussed with the Gamemaster at character creation. Just how does this behaviour manifest? Are they aloof, a loner, irrational, tangential, a natural clown, a sour-puss? Once their odd behaviour is defined, the Gamemaster and the player will decide how this behaviour is triggered. Is it when they're

stressed, cross, happy, jealous, or tired? It is then down to the player to act in character when the situation arises. Failing to do so will mean the Gamemaster will not reward the player with Story Points for good roleplaying.

Forgetful (Minor Bad Trait)
Your memory is less than reliable.
Effect: -2 penalty to an Ingenuity and Resolve roll if they need to remember something vital.
Note: Cannot be taken with the Photographic Memory Trait.

Impaired Senses* (Minor/Major Bad Trait)
The character is lacking in one of their senses.
Effect: The player should discuss with the Gamemaster and choose which sense is effected, as well as the severity of the impairment. Minor Bad Traits would be: no sense of smell, colourblind, no sense of taste, needing to wear glasses or needing a hearing aid. The last two don't really affect the character, but without their glasses or hearing aid, Awareness rolls using these senses suffer a -2 penalty. The penalties don't effect the character all of the time, only when there's something to detect. Major Bad Traits would be losing a sense that impacts on their everyday actions, such as blindness or deafness. Though this may make it difficult for them to get involved in major action scenes and may be best suited for NPCs, or very experienced players.
Note: Cannot be taken with Keen Senses, unless the Keen Sense is Minor and then in a Sense that isn't Impaired.

Impulsive (Minor Bad Trait)
They don't think things through before acting.
Effect: Playing up to the Trait should be rewarded by the Gamemaster if the situation and roleplaying is suitable. You could make it a dramatic struggle, trying to resist the urge to be impulsive (in which case, a -2 modifier is applied to Ingenuity and Resolve).

Insatiable Curiosity (Minor Bad Trait)
The character doesn't know when to stop themselves when it comes to being nosy.
Effect: Playing up to the Trait should be rewarded by the Gamemaster if the situation and roleplaying is suitable. You could make it a dramatic struggle, trying to resist the urge to be impulsive (in which case, a -2 modifier is applied to Ingenuity and Resolve).
Note: Cannot be taken with the Unadventurous Bad Trait. If the character gains the Unadventurous Trait due to injury (see p.54), then the character would lose their Insatiable Curiosity Trait as well as gaining Unadventurous.

Last of My Kind (Minor Bad Trait – Prerequisite: Alien)
There is no one else like them, and an entire race dies with them.
Effect: Has the prerequisite of the 'Alien' Special Trait. When travelling alone, the depression imposes a -2 penalty on every action unless engaged in combat. The Gamemaster may impose this penalty even when travelling with others – for example when reminded of their situation, anniversaries of the destruction of their homeworld, or similar.

Obligation (Minor/Major Bad Trait)
They have a duty to a group or organisation that means they have responsibilities to upheld.
Effect: Minor Trait - the character belongs to a 'normal' organisation. They will not betray their allies and other members, and would be willing to risk a lot for what they believe in. Major Trait - the organisation is more important than the character. They are always 'on call' and may not have time for a personal life. They'd be willing to lay down their life for the organisation, and penalties for disobedience or betrayal are severe.

Obsession (Minor/Major Bad Trait)
Some people are just obsessed with something.
Effect: Minor Bad Trait - the character simply has an obsession. It doesn't creep into every part of their lives, but it's always there and there are times when they simply have to do something because of their compulsion. Major Bad Trait - the character is crazed with obsession, and almost every action or plan is designed to get them closer to achieving their aim. At this level, it is not usually suitable for player characters.

Outcast (Minor Bad Trait)
They've done something that has meant that a group, race or planet has shunned them or views them with fear, dread or loathing.
Effect: The player should discuss with the Gamemaster what the character has done and who regards them with such dislike or dismissal. Anyone that could react negatively to their presence should make an Awareness and Ingenuity roll initially to recognise them. If the character is recognised, they'll suffer a -2 penalty on all social rolls (such as trying to Convince or to even share their knowledge). If the 'something' they've done is more severe than this, they should take a Major Dark Secret Bad Trait instead.

Owes Favour* (Minor/Major Bad Trait)
They owe someone out there a favour.
Effect: Minor Trait - something relatively small eg a small amount of money (up to £1000), introducing them to someone important etc. Major Trait - more important, a large amount of money (over £10,000) to saving their life. If the Gamemaster agrees, they can call in the favour, possibly even becoming an adventure in itself. If the favour called in is bigger than the first debt, the character can call it quits and this Trait may be lost, or they could end up being owed a favour!

Phobia* (Minor Bad Trait)
There is something that they are afraid of.
Effect: -2 penalty to any attempt to approach the subject of the phobia, or stay calm (see 'Getting Scared' on p.51). The Brave Trait doesn't help them when the phobia takes effect.

Selfish (Minor Bad Trait)
The character is selfish.
Effect: Doesn't interfere too much with the way the character acts – they'll help and join in as usual – but there may be times when they sneak off to see what they can plunder or gain.

Slow Reflexes (Minor/Major Bad Trait)
The character is slow to react.
Effect: Minor Bad Trait - they always go last in their Action Round phase. Major Bad Trait - they always go last in an Action Round (see p.41), regardless of the type of action they are taking.
Note: Cannot be taken with the Quick Reflexes Good Trait.

Technically Inept (Minor Bad Trait)
Technology hates them.
Effect: -2 penalty to any attempt to fix electrical or computer equipment. If it is suitable to the story, an electronic device being used by the character can fuse or fail.
Note: Cannot be taken with the Boffin or Technically Adept Traits.

Unadventurous (Minor/Major Bad Trait)
The excitement and thrill of travelling or experiencing the new just isn't there, or has faded.
Effect: It is rare to start the game with this. This Trait can be gained during play due to repetitive injuries, being captured too many times, or just growing tired of the relentless danger. If the Gamemaster thinks the character is always getting captured or injured, the character may gain Unadventurous as a Minor Bad Trait. The player can try to buy this off with good roleplaying (see 'Growing from the experience' on p.63), but in the meantime they are disinterested in some of the wonders of the universe.
This can grow to a Major Trait if they continue to have bad experiences. Again, the player may try to fuel the character's interest, and buy off the Trait, but it'll soon become obvious that the character is really unhappy to be involved in the travels. The Gamemaster may apply a -2 penalty to rolls during the game – not every roll, but certainly those where a level of enthusiasm is needed.
If the bad experiences continue still, there is a danger the character gets so fed up

with the constant peril, danger and repeated injuries, that they demand to be returned home (or to a planet where they are moderately happy) and leave the group, usually for good. They may return for a guest appearance, but other than that, the player should create a new character (see 'Leaving the TARDIS' on p.54).

Note: Cannot be taken with the Insatiable Curiosity Bad Trait.

Unattractive (Minor Bad Trait)
Not necessarily ugly or hideous, but their looks don't help when it comes to social situations.

Effect: -2 penalty to any rolls that involve their less-than-good looks. On rare occasions, their appearance (especially if it is due to scarring) can provide a +2 bonus to intimidate someone. Unattractiveness is subjective, so the Gamemaster decides when the Trait has effect.

Note: Cannot be taken with the Attractive Good Trait.

Unlucky (Minor Good Trait)
The character has bad luck.

Effect: Reroll when double '6's are rolled (once only - a second double '6' can be kept).

Weakness* (Minor/Major Bad Trait)
Some people have a weakness.

Effect: Agree the chosen weakness with the player. Minor Bad Trait - the character gets -2 to rolls when the Gamemaster decides the weakness applies. When the character encounters the thing that affects them, any rolls suffer a -2 penalty.

Weakness as a Major Trait is best suited for villains and aliens who need a definite exploitable weakness to give the characters a chance against them. When the weakness is affected it inflicts 4 levels of damage, reducing their Attributes (see Injuries, on p.44).

SPECIAL TRAITS

Alien (Special Good Trait)
The character is an alien.

Effect: The Alien Trait is a 'Gateway', opening a selection of additional Traits that are normally unavailable to mere humans and allowing Attributes over level 6. It is a Good Trait, and costs just 2 Character Points to purchase. The Gamemaster should approve this Trait. The Alien Trait means that they are from another planet. Initially, they are of human appearance and look pretty much the same as everyone else on Earth. As a downside, if they're discovered as being an Alien, they may suffer severe consequences (such as being captured by the government and experimented upon). Additionally, some of the Alien-only Traits that are now open to them may mean that the character will have an alien appearance. More information on creating aliens and alien characters, and additional alien Traits can be found in **Chapter Five: All the Strange, Strange Creatures** (see p.110).

Alien Appearance - (Alien Bad Trait)
While many aliens can pass for human under some circumstances (or low lighting), you have an obviously alien appearance. It could be that they're basically human but green, or have a large head to accommodate the massive brain power, or pointy ears, reptilian features or obviously a cat! Players should feel free to be creative.

Effect: Alien Appearance is a Bad Trait that can be either 2 Points or 4 Points. The more severe the Alien Appearance Trait, the more 'alien' the character looks. As a 2 point Bad Trait, Alien Appearance means the character is basically humanoid but with a distinctive alien feature. In most cases, when they encounter people who are okay with aliens there will be nothing out of the ordinary, however when meeting the inhabitants of lower level planets (see Technology Levels, p.32) who may not have met aliens before, social rolls will all suffer a -2 penalty (that is if they don't just run away!). As a 4 point Bad Trait, the 'alien-ness' of the character is more extreme. The may have tentacles instead of limbs, or a face like a squid – they could look like anything! Again, advanced planets that are used

'HUMAN' ALIENS

In the Doctor's many encounters, there have been many aliens who are technically humans in other outfits. If the character has no special abilities or powers to make them different from a human, they do not need to purchase the Alien Trait. After all, it could be that humanity had spread to the stars, or that the human 'shape' is so successful, it's a hard design to beat.

to aliens, this isn't a problem, but if they meet less experienced peoples they will suffer a -4 penalty on social rolls (possibly even become the target of scared locals who assume the alien is hostile!).

Clairvoyance (Special Good Trait – Prerequisite: Psychic)
The ability to see distant locations through intense concentration as if they were actually there.

Effect: The character can see into other locations without actually being there or having to rely on technology. It will cost a Story Point to activate this ability and the range is limited to the character's Resolve – the higher their Resolve, the further away they can see (see table below). Often these 'visions' will be flashes or mere glimpses into another place, but with practice, concentration and a high Resolve, the experience can be prolonged and immersive.

Clairvoyance uses the character's innate abilities, rather than a Skill, so Awareness and Resolve are used to view distant locations.

Resolve	Duration	Range
1	The briefest flash	Adjacent room, up to 5m away.
2	A few seconds	Up to 10m away
3	30 Seconds	Up to 200m
4	A minute	Up to 1Km
5	3 Minutes	10Km
6	5 Minutes	100Km
7	10 Minutes	500Km
8	20 Minutes	1000Km
9+	30 Minutes	Anywhere on the planet!

People at the spied location with psychic training can sense they are being watched or observed and may try to resist. Clairvoyance is a Special Trait, requiring the character already have the Psychic Trait. Clairvoyance costs 2 points.

Cyborg (Special Good Trait)
Some body parts are replaced by machinery. The character could be subject to discrimination in certain parts of the galaxy, where cyborgs are regarded as second class citizens.

Effect: Costs either 1 or 3 Character Points. At the lowest level, the cybernetic parts of the character are obvious but possibly concealable. At the higher level, the cybernetic elements are completely disguised under plastic, but fairly realistic looking, skin. The Cyborg Trait allows the character to have a permanent Gadget (which must be purchased separately) that will not run out of power or get lost (see Gadgets, on p.67). Major cybernetic overhauls, such as Max Capricorn's or a Cyberman's are not really suitable for a character in the game, except at the Gamemaster's discretion.

Note: Cannot be taken with the Robot Trait.

Experienced* Special Good Trait)
An experienced character.

Effect: Experienced costs 3 Story Points to purchase (which reduces their maximum Story Points by 3), and provides the character with an additional 2 Character Points and 2 Skill Points. This Trait can be purchased additional times, though no character can have zero Story Points.

Not every character should be experienced, and their lower Story Points help to balance the character with less experienced companions.

Fast Healing (Special Good Trait)
See Fast Healing Good Trait (p.12)

Fear Factor* (Special Trait)
The Fear Factor Trait is designed for monsters, and those truly scary individuals who can send people run-ning in terror. They don't have to be ugly or monstrous – people cowered at the Master's feet in fear of their lives – but sometimes it is just looking at the alien with the rows of teeth that fills them with fear.

Effect: Fear Factor is a Special Trait and is only suitable for villains. It is costs 1 point, but can be purchased multiple times. Each purchase of the Fear Factor Trait adds +2 to any roll when **actively** trying to strike fear into people's hearts. See 'Getting Scared' on p.51.

Feel the Turn of the Universe (Special Good Trait)
They have experienced the clarity and the wonder that is feeling the whole universe. Feel the Turn of the Universe is a Special Good Trait, costing 1 point to purchase.

Effect: Gives the character an innate ability to sense when something is amiss or unnatural and what needs to be done to set the universe right. They will also be able to sense if something is tampering with time. They may not know exactly what it is, but they'll know something isn't right. The character will sense something wrong with an Awareness and Ingenuity roll with a +2 bonus – the more successful it is, the more likely they are to know what is wrong and how to start to fix it.

Hypnosis (see Hypnosis Good Trait p.12)

Immortal (Alien Trait)
There are two types of Immortal being in existence. The first never gets old, never ages and will never die of old age. They simply continue on. While it's rare for them to die from a disease, they still can, and can certainly be killed through violence or accident. Immortal at this level is a Major Good Alien Trait costing 2 points, and while it doesn't really affect the actual game (as they can still be killed through violence) they could have already lived a long time. The Gamemaster may allow them to recall something from their past if it suits the story, or something from their history could resurface, provoking a whole new adventure. If they have lived 'ages', then they may automatically gain the Time Traveller Trait for the past eras that they were alive and active, at the Gamemaster's discretion.

The second type of Immortal cannot be killed through violence, accident or disease. This version is a Special Good Trait. They may get a little older in appearance, but their longevity is so epic that their aging is hardly noticeable. They can be shot, electrocuted, drowned and fried, but they just don't seem to die. They may fall down and look dead, but it isn't long before they're up and active again. Again, if they've been alive for a long time, they will also automatically gain the Time Traveller Trait for the eras they were alive – they have time travelled, they've just done it the slow way.

You must have purchased the Alien Trait before selecting Immortal, though in rare circumstances (such as Captain Jack Harkness) Immortality may be granted to humans at the Gamemaster's discretion.

Effect: Immortal is either a Major Trait, meaning the character never ages and will not die of natural causes, or a Special Trait, that means the character cannot be killed. Both may be unbalancing to the game and if you intend to take either version of the Immortal Trait, discuss it with the Gamemaster. Immortal as a Special Trait costs 5 Character Points, as well as reducing the character's maximum Story Points by 4. If killed during the course of an adventure, the character looks dead and is unable to be revived. Without the Fast Healing Trait, the

character will heal at a normal rate (this is usually 1 level of Attribute per day of rest). When they have healed all of the damage they have taken, and returned to their full health, they will wake and be fine. If the damage is really severe, the Gamemaster may keep track of how far into the 'negative' your character's Attributes go, and they will have to heal all of these before they can recover. Any extreme damage, such as loss of limb, may lead to further Bad Traits without the Fast Healing Trait.

Inexperienced* (Special Bad Trait)
The character is inexperienced

Effect: Costs 2 Character Points **and** 2 Skill Points. In return, the character's maximum Story Point pool is increased by 3.

This Trait can be purchased additional times for less and less experienced characters, though this will have to be approved by the Gamemaster. If, however, through experience during the game the character's Skills and total Character Points increase to compensate for the cost and reduction from this Trait, the character's maximum Story Points are reduced to the normal level.

Precognition (Special Good Trait - Prerequisite: Psychic Trait)
Some people have the ability to see the future.

Effect: Costs 1 point to purchase and can only by taken by characters already with the Psychic Trait. The Gamemaster will give the character flashes of information that may help or encourage them to pursue a particular course of action to aid the adventure. If the player wants the character to actively try to sense what is to come, they should spend a Story Point, and the Gamemaster will supply as much useful information is they see fit (without ruining the story!).

Psychic (Special Good Trait)

There are times when you need to discover what is really going on in someone's mind. Psychic is a Special Good Trait, costing 2 points to purchase (or 1 point if the character already has the Psychic Training Trait). The Gamemaster should approve selection of this Trait.

Effect: Make a Resolve and Awareness roll to try and see into the target's mind. The target must be within visual range (with the naked eye). The Trait provides the character with a +4 bonus on the roll. However, the target, if they are unwilling, can resist such a mental intrusion with a Resolve and Ingenuity roll. Both sides can spend Story Points if they're concentrating intently. Psychic also gives a +4 bonus when the character attempts to resist having their mind read, or even to resist getting possessed.

Robot (Special Good Trait)
Instead of flesh and bone they are made of steel, wires and plastics, and instead of an organic brain their mind is made of circuitry and a powerful computer. When a robot takes a physical injury, it loses Attributes just like a person, though it will not heal itself over time – either itself or another suitably skilled technician will need to conduct repairs (using Ingenuity and Technology), with a level of injury repaired equal to the level of success. Robots normally learn over time, and can increase their mental Skills just as a human, however physical Skills and Attributes will require some form of 'upgrading' to take into account the increased ability. Of course, in most cases, a robot does have the disadvantage of standing out in a crowd and scaring primitive civilisations! The Robot Trait also acts as a 'Gateway', like the Alien Trait, allowing the character to purchase Gadget Traits. These are Traits normally used only in Gadgets (see Gadgets and Equipment, p.69). Gadget abilities such as Forcefield or Scan, can be built into the robot character!

Effect: Robot is a Special Good Trait that costs 2 points as a robot of normal appearance – that is, they look like a robot, such as K-9, a Host, a Roboform or even Kamelion (one of the Doctor's companions in his Fifth incarnation). However, the Trait can be purchased at a higher level, costing 4 points, that means externally you look convincingly human – most of the time people will assume you are human unless you're injured or display inhuman abilities. Robot also means that you do not die from old age (though your power supply may need replacing), you can raise your Attributes over level 6 and can purchase Gadget Traits. A robot character can be 'killed'

and repaired, returning to full operational level, though if the damage is severe enough (such as being disintegrated or dropped into a furnace or molten metal) the robot is unlikely to be salvageable.

Note: Cannot be taken with the Alien or Cyborg Trait.

Telekinesis (Special Good Trait – Prerequisite: Psychic Trait)
Telekinesis, sometimes called psychokinesis, is the power to move something with thought alone. Telekinesis is a Special Trait that costs 2 points to purchase, and should only be picked with the approval of the Gamemaster. Also, they can only purchase this Trait if they already have the Psychic Trait (see p.21).

Effect: The Telekinesis Trait has a 'strength' equal to the character's Resolve. They are lifting an item with the power of their mind, and use their Resolve in exactly the same way as they'd use their Strength for physically lifting an object. For example, if the character has Resolve 1, they can lift something with their Telekinesis as if they were physically lifting it with a Strength of 1. The only difference is, they're not using their hands – they're using their mind. To actually use the ability, a roll is necessary. There is no Skill for Telekinesis, it relies entirely on the character's innate ability, so uses Ingenuity and Resolve.

Telepathy (Special Good Trait - Prerequisite: Psychic Trait)
Telepathy is the ability to communicate with others through the power of the mind. Telepaths can project their thoughts directly into someone else's head and they'll hear it as if they're speaking to them. Usually, the person isn't too far away, but if the character's Resolve is high, they could communicate to someone up to a kilometer away or even further. Very handy if you're a prisoner somewhere and need to call for help!

Once a link has been established, they can hold a short conversation as long as they are not distracted or under stress. The moment they are distracted (for example being surprised by a loud noise or a sudden attack) the link is lost and the character will have to try again at a calmer moment when they can concentrate.

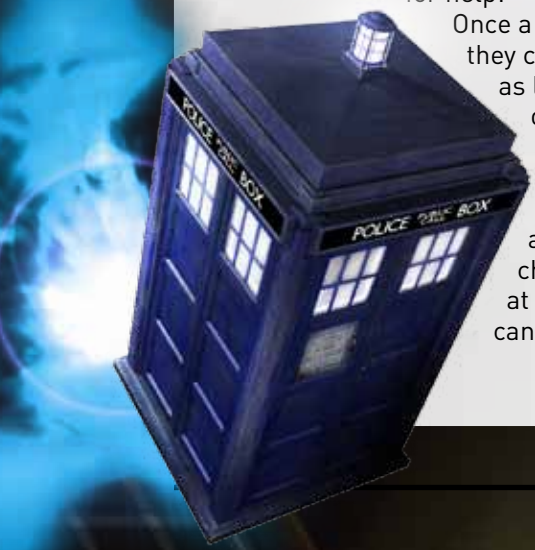
Telepathy is a Special Trait and costs 1 point to purchase. Approval from the Gamemaster will be required before selecting this Trait. In addition to this, the character must also have the Psychic Trait before they can purchase Telepathy.

Effect: Telepathy uses the character's innate abilities, rather than any Skill, so Ingenuity and Resolve are used for the roll to establish communication. If the target doesn't want to be contacted, they can resist with a similar roll.

The distance over which the character can communicate with the Telepathy Trait depends upon their Resolve (see table below).

Time Agent (Special Good Trait)
Time Agents are special operatives of the Time Agency, a shadowy group performing undercover espionage work involving time travel. Little is known of them, only that their operations spanned the galaxies and all of time. When Jack returns to Cardiff after the Harold Saxon encounter, he is told that there are only seven surviving operatives (including the renegade

Resolve	Maximum distance for telepathic communication
1	Touch Only
2	Line of Sight
3	Adjacent Room
4	Adjacent Building
5	Within the same city / area
6	Within the same country
7	Anywhere on the same planet
8	Within the planet's system
9+	Across the Universe!



agents Captain Jack Harkness and Captain John Hart). They are usually equipped with Vortex Manipulators, and 'bounce' through time to their assignments.

Effect: Time Agent is a Special Trait that means the character has worked (or still works) for the Time Agency. They will have familiarity with 51st Century technology (Tech Level 8 is their 'home' era), and usually have a Vortex Manipulator which allows them to communicate, time travel and interact with computer technology (although whether or not this works is up to the Gamemaster. They may suffer from huge chunks of amnesia, having their memory wiped after particularly secretive missions, usually having the Amnesia Trait. The Time Agent Trait means they automatically gain the Vortex Trait, and will (usually) have a Vortex Manipulator in their equipment. Time Agent costs 2 Character Points and 2 Story Points to purchase, and players should discuss with the Gamemaster if having a Time Agent (or former Time Agent) in the group is going to upset the game.

Time Lord (Special Good Trait)
The rarest and the most special of all Special Traits is 'Time Lord'. Only two Time Lords are known to have survived the Time War, so you'll probably only use this trait when playing the Doctor. Close discussions between player and Gamemaster is essential before even attempting to play a Time Lord character.

Effect: Time Lord is a Special Trait that gives the character all of the abilities of a Time Lord – they can regenerate, they automatically gain the Feel the Turn of the Universe and Vortex Traits, and gain 2 levels of the Ingenuity Attribute (even if this takes the Attribute above 6). They also gain a Major Gadget at no extra costs.

The Gamemaster will decide if they have access to a TARDIS or not, though this doesn't cost anything – it may be essential to the story. This Special Trait costs 2 Character Points, and reduces their maximum Story Points by 4. Time Lords **must** have a couple of Bad Traits – they can be eccentric, aloof and have superiority complexes, or be just plain crazy. Staring into the Untempered Schism can do that to you! Time Lords are usually mildly Telepathic, players wishing to have a Time Lord character may wish to purchase Psychic and Telepathy Traits. They are also able to resist strangulation thanks to their respiratory bypass system.

For full rules on playing a Time Lord character, their abilities, regeneration and TARDISes, see **Chapter Four: A Big Ball of Timey Wimey Stuff**.

Time Lord (Experienced)* (Special Trait – Prerequisite: Time Lord)
This Trait means the character is not just a Time Lord, but they've been around for a while. The Trait effectively adds 100-200 years onto the Time Lord's age, and will have used one, possibly two, of their regenerations. This extra time doesn't come without its benefits: the character is more experienced, more knowledgeable, and more familiar with different time periods.

Effect: By purchasing this Trait, the character is older (and hopefully wiser) than a novice Time Lord. The player can choose any additional number of years to add to their age, between 100 and 200 years. If you'd prefer to choose this randomly, roll two dice and multiply the result by 10, and add 80 (2D6x10 +80). This will produce a figure between 100 and 200. This is the number of years added to the Time Lord's age.

By taking this Trait, the Time Lord uses up one of their regenerations. The player should decide how and when this was, creating a

suitably interesting and exciting background for the events that lead up to his regeneration. Each regeneration can change the character's Attributes and will change their appearance. If the Gamemaster prefers, each regeneration could be handled using the full regeneration rules in **Chapter Four: A Big Ball of Timey Wimey Stuff** (see p.85).

In addition to all this, the character gains 4 additional Skill Points, and an additional Time Traveller Trait for a different time period.

Experienced Time Lord is a Special Trait that requires the character already have the Time Lord Trait. Benefits of Experienced Time Lord are cumulative with Time Lord, and Experienced Time Lord can be purchased more than once – though remember, every time it is purchased, it reduces the character's regenerations by one. Experienced Time Lord costs 1 Character Point to purchase.

Vortex (Special Good Trait / Alien Trait)
Vortex doesn't mean that the character **has** access to a TARDIS or other time travelling ship or device, but it does mean that they have some knowledge of actually using one. Travelling the Vortex is very difficult and TARDISes are designed to be controlled by a crew of six. To the casual observer, operating one single-handed can look like a random sequence of twirling knobs, dials, switches and even hitting it with a rubber hammer. Vortex Manipulators are unreliable and time travelling ships can be dangerous. This Trait means the character has some limited knowledge of how to pilot the TARDIS or other Vortex manipulating devices or ships. Vortex is a Special Trait, costing 1 point, and is not for beginning characters (unless they have a background of using a TARDIS or other Vortex Manipulators). Selecting Vortex as a Trait at character creation will have to be approved by the Gamemaster.

An additional 'level' of Vortex is available to Alien characters, and costs 8 points. This high level of Vortex means the character can time travel without the need of a ship or device, literally stepping through time. This is an Alien Trait and is best reserved for villains or NPCs.

Effect: The Vortex Trait adds +2 to any roll that involves piloting a time travel or Vortex manipulating device. Controlling the TARDIS (or other such time vessels) is so tricky to the unskilled, that it is almost impossible to actually be able to succeed at the task without having the Vortex Trait.

The Alien level of this Trait, that allows time travel without a device, requires an Ingenuity and Resolve Roll to use, and the expenditure of two Story Points. The more successful the roll, the more accurate the 'jump' through time.

SKILLS

Skills are accumulated knowledge, the abilities characters can use in their travels to protect themselves and to defeat the villains who would threaten humanity.

If your players are just itching to have a Skill that is not on the list, first of all think whether one of the Skills listed below covers it already. Want a super cool computer hacker? No problem, they have a good Technology Skill. Adventuring archaeologist? They'd probably have a high Knowledge to cover that history, maybe some Athletics to take the active nature into account. You don't need to be too specific, but if you feel that you want a specific Skill that isn't covered by these broad Skills listed, you can apply your Gamemastering skills and creat it!

Skills, just like Attributes, are rated numerically. Unlike Attributes, however, there isn't a limit to how high a Skill can get for humans, though for most humans the range is the same: 1-6. The numbers are fairly similar to Attributes. A Skill of one indicates a basic knowledge in the area, someone who has just started to learn the subject or has a little experience in the field. A Skill of two or three means they've become quite confident. If it's an academic Skill, they may have a good qualification in it (maybe some A-levels or a certificate or two), or they've gained a reputation at being reliable in that area. Four or five is really showing some expertise, they may have a degree, some commendations, and are the go-to people for their Skill. Above that, six or more, you're talking real experts in the field. They may be doctors or masters, but not **the** Doctor or **the** Master – they have Skills even higher than that!

ASSIGNING SKILL POINTS

Characters have a number of points (initially 18) to divide up between the Skills. They don't have to allocate points to every Skill; after all, most people aren't good at everything. Players should pick one or two Skills that reflect their occupation or pastimes and put three or even four points into those, then pick a Skill or two that they think will be handy for the coming adventures and put a couple of points in them. The remaining points can be distributed as they see fit, bearing the concept of the character in mind.

SPARE CHARACTER POINTS

Spare Character Points can be spent on Skills, just as if they were Skill Points.

Characters can have Skills above five, but it is rare for a starting character to have a skill above that and this must be agreed with the Gamemaster.

AREAS OF EXPERTISE

The Doctor and his companions have a wide range of abilities and skills, seeming to be able to do most things the story throws at them. **Doctor Who: Adventures in Time and Space** has tried to reflect this by keeping the number of different Skills to a minimum. However, adding a bit of specialisation to a character can make them more individual and vital to the team. 'Areas of Expertise' are a great way to add this level of detail. If you feel this adds too many complications to your game, you can opt not to use them.

Each Skill covers a wide area, but just because you know Science, it doesn't mean you're an expert in biology, chemistry and astrophysics. As you learn something, you get to a level where you may focus your studies or interests, getting better at something. This is an Area of Expertise. When you have a Skill at level 3 or above, you can opt to select an Area of Expertise where you excel. At character creation this just costs you a single Skill Point.

For each Skill, there are many Areas of Expertise. Each Skill description below gives you some suggested Areas of Expertise, though this list isn't exhaustive.
You can have more than one Area of Expertise for each Skill, but they must be purchased separately. At character creation this costs just one Skill Point, but remember the Skill must be at level 3 or above.

If you are called upon to use a Skill and the Gamemaster decides that a very specific skill is needed, if you have an Area of Expertise, you gain a +2 bonus to your roll. If your Expertise doesn't cover the task at hand, the Gamemaster will allow you to use the Skill as normal without the bonus.

For example, Miles' character is particularly good at working with Computers, so he has Technology 3 and selects Computers as an Area of Expertise. If he needs to use computers, he can use the Technology Skill at level 3, and gains a +2 bonus (effectively having a Skill of 5). However, if he is using Technology for anything else he'll just use it at the basic level of 3.

Areas of Expertise can be discarded or ignored if the Gamemaster decides the game would run quicker or simpler without them.

THE SKILLS

Below is a list of the twelve Skills along with descriptions of the areas they cover and how they are used. For details on actual Skill rolls, see p.34 of **Chapter Three: The Long Game.**Within each Skill there are suggestions for how they are used, as well as a list of possible Areas of Expertise (see sidebar on p.25) if they are being used. Remember, this is not exhaustive and the Gamemaster and players should feel free to add Areas of Expertise (or even whole Skills) if it best suits their game.

Athletics

The character is pretty fit. Depending upon the level of this Skill, they could work out, go to the gym every week or just eat healthily. Or, at the higher levels, they could be a professional athlete and run a four-minute mile. Athletics is used in the game if the character has to run for a prolonged time away from charging Futurekind, hold their breath underwater to swim into the secret alien base, or to jump over a chasm of lava. The Athletics Skill is also used when riding horses (as it is a more physical activity than using the Transport Skill). Any physical act the character has to perform can be covered by Athletics. However, blocking a punch may be accomplished with the Fighting Skill (paired with Coordination), whichever is more appropriate to the situation. As a basic rule of thumb, if it's physical, it's Athletics. If it's combat, it's the Fighting Skill.

Areas of Expertise: Running, Jumping, Riding, Climbing, Parachuting, Scuba, Swimming.

Convince

The best used-car salesperson in the world has high levels of the Convince Skill. As you may have guessed, Convince is all about getting people to do what you want. Whether this is a speech to the cowering refugees of the Master's domination to rouse them into action, or to talk down the Daleks that are hovering over the town determined to exterminate everyone, Convince comes into play. Some people, such as Captain Jack Harkness, have good Convince Skills, not only to command his Torchwood team, but when he's being his usual seductive self! You can use this to sway people to your way of thinking, to prove to strangers that you're not a threat or to delay the villain from commencing the attack on Earth long enough to let your companions foil her plan. It can mean you're a convincing liar, or just the most commanding military leader. Most of the time, Convince rolls are contested (see p.39). After all, you're trying to change someone's mind. Convince is usually paired with, and resisted by, Presence or Resolve.

Areas of Expertise: Fast Talk, Bluff, Leadership, Seduction, Interrogation, Charm, Lie, Talk Down.

Craft

Craft is an all-encompassing Skill that covers all manners of talents. Whether the character is good with their hands and can carve an ornate chess set from wood, or maybe just great at playing the guitar or singing, the Craft Skill covers it. Boat building, metalworking, knitting a good scarf or rapping can all be covered by this Skill. However, if the character is a blacksmith, their metalworking may be great but if they try to use their Craft Skill for something very different to their Area of Expertise, weaving for example, the players can expect some penalties to be imposed by the Gamemaster.

Areas of Expertise: Building, Painting, Farming, Singing, Guitar, Woodwork, Metalwork, Dancing.

ROLE-PLAY VS ROLL-PLAY

Convince is used for many types of social interaction, from convincing someone that the lies you are telling are the truth, to convincing them you are a sincere and trustworthy person. Many social interactions will rely on the Convince Skill, but it shouldn't be as simple as rolling dice and getting what you want. The Gamemaster should encourage players to act out the dialogue, the amusing lines and the attempts at bluffing. If their lines at the game table are good enough, the Gamemaster may apply bonuses to the roll or reward the players with Story Points. The same can also be said, however, for being less than convincing, and penalties may be imposed if your story is ridiculous. Penalties should not be given for simply being unable to come up with cool and witty lines or being unable to fast talk their way out of a situation. Players shouldn't be punished for not being as quick witted as the Doctor!

Fighting

It may not be the Doctor's chosen form of resistance, but sometimes there may be no way out of a situation than to fight. Fighting as a Skill covers all forms of close combat. Whether this is with fists, feet, swords, axes or cat claws, Fighting is the Skill used (usually paired with Strength). Any combat that involves weapons that fire (like guns, disintegrators or even the trusty bow and arrow) uses the Marksman Skill. This is purely for when it gets up close and personal. Fighting can be used with Strength to not only land a punch, but also to block that nasty jab.

Areas of Expertise: Unarmed Combat, Parry, Block, Sword, Club.

Knowledge

"Knowledge is power," the Editor said on Satellite 5, and he's right, for the Doctor has proved that his knowledge of the universe can defeat the smartest of villainous dictators. Of course, not every character has that brain power, and the Knowledge Skill is a guide to just how much they know. This is a broad and almost all-encompassing Skill that covers most areas of knowledge. The exceptions are those covered specifically by other Skills such as Medicine, Technology or Science. Knowledge usually covers what those in education usually call the humanities, such as law, sociology, psychology, archaeology, history, literature, or languages. The Skill is most often paired with the Ingenuity Attribute. The Knowledge Skill can also include alien areas of knowledge, such as alien cultures, the history of alien worlds and times. Alien Areas of Expertise are not for beginning characters, especially contemporary companions. However, the Gamemaster may allow alien Areas of Expertise if it suits the character's background.

Areas of Expertise: History (choose an area), Law, Psychology, Language (select a specific language), Literature, Sociology, Alien Cultures, Earthonomics, Skaro History, Gallifrey, The Dark Times.

LEARNED SKILLS AND INSTINCT

While we're talking of parrying and blocking, let's just mention the difference between a learned skill and a reaction or instinctual act. There are a couple of areas where the difference between a Skill roll or an Attribute roll can be a little confusing. One is blocking/parrying and dodging. The other is noticing something.

Blocking and Parrying is a learned skill. Anyone who has done martial arts or fencing will know that learning to block or parry an attack takes knowledge and skill. When blocking or parrying in the game, you'll be using Strength and Fighting.

Dodging is another matter – a lot of it depends upon natural reactions and instinct. When it comes to dodging gunfire or moving out of the way of a rockfall, you'll use Attributes only, usually Coordination and Awareness. If you're a skilled Fighter or martial artist, you'll be able to bend out of the way of a punch or kick, so you can use Coordination and Fighting to dodge in this case, but you'll still be using Attributes only when dodging that gunfire or rockfall! It's tricky, but the Gamemaster will help you with this.

As a guide:
Punching or Kicking (or any physical attack): Strength + Fighting

Blocking or Parrying a physical attack: Strength + Fighting

Dodging a physical attack: Coordination + Fighting

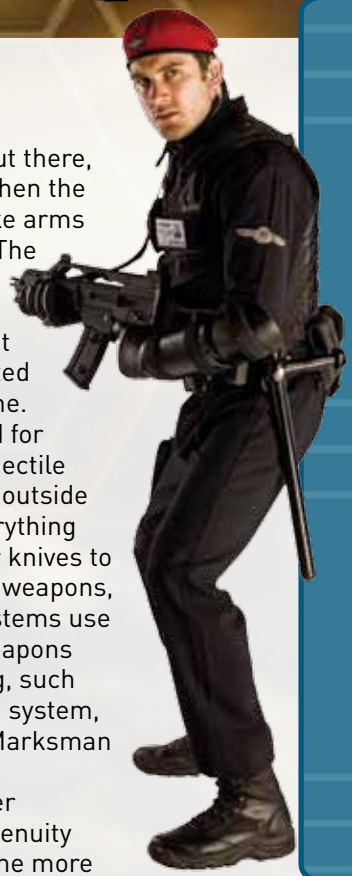
Dodging gunfire or environmental hazards (if they have chance to see it coming): Awareness + Coordination

Dodging gunfire or environmental hazards (if they cannot see it coming): No chance to dodge.

Of course, the character has to be aware of the attack to begin with in order to block or dodge. If the character is taken by surprise, or if the attacker is hidden (for example, sniping from a distance), they will be unable to react to it first time. The attack will just be rolled as an unresisted task, against a fixed difficulty to hit defined by the Gamemaster.

Noticing or spotting something important is another tricky one that can be used in multiple ways. If the character is not actively looking for something and you want to give the player a chance to see the giant bug before it attacks, they will have to make an Attribute only roll, usually Awareness and Ingenuity. However, if they're searching old books for a clue, looking into medical records for information or something like that, if the character's skills or knowledge comes into play, then it's Awareness paired with the Skill.

As a rough guide:
Passively noticing something (not actively looking, but there's a chance of seeing it): Awareness + Ingenuity
Actively looking for something: Awareness + Skill (related to the subject, Knowledge, Medicine, Technology, etc)



Marksman

It's a dangerous universe out there, and the time might come when the characters are forced to take arms against the alien invaders. The Doctor rarely uses guns, preferring to outwit or out-think his opponents, but his companions have resorted to firearms from time to time. The Marksman Skill is used for any weapon that fires a projectile or shoots at a target that is outside of close combat range. Everything from bows, thrown rocks or knives to guns, machine guns, Dalek weapons, or even starship missile systems use the Marksman Skill. For weapons that require physical aiming, such as a gun or manual weapon system, use Coordination with the Marksman Skill. Other more technical weaponry, such as computer controlled systems, use Ingenuity with Marksman, to reflect the more intellectual approach to operating the weapon. More information about such combat is detailed on p.46 of **Chapter Three: The Long Game.**

Areas of Expertise: Bow, Pistol, Rifle, Automatic Weapons, Thrown Weapons, Ship Weapon Systems, Cannon, Plasma weapons, Disintegrators.

Medicine

Injuries are bound to happen when trying to save the universe, so it is always useful to have someone aboard the TARDIS who has a little medical knowledge. The Medicine Skill, at low levels, reflects the character's ability to perform basic first aid, CPR or to stabilise wounds. At higher levels, they may be medical students, or fully fledged doctors or nurses, even surgeons. Medicine is usually paired with Ingenuity, though if the medical procedure is particularly tricky or requires delicate work, then Coordination can be used. Medicine also reflects other Areas of Expertise, depending upon the background of the character, such as forensic, veterinary medicine or alternative therapies. Usually, the success of the roll dictates how many levels of injury are healed – Success =1, Good =2, Fantastic =3. This restores Attributes reduced due to injury. More information on healing, injury and damage can be found on p.53 of **Chapter Three: The Long Game.**

Areas of Expertise: Disease, Wounds, Poisons, Psychological Trauma, Surgery, Forensics, Veterinary Medicine, Alternative Remedies.

Science

The Doctor frequently blinds his companions with his scientific knowledge, and the Science Skill measures just how knowledgeable the character is when it comes to physics, chemistry, biology, quantum physics, and all that stuff. There's a little crossover with the Medicine and Technology Skills, but if the task requires less repairing either people or gadgets, and more contemplating the wild pseudoscience or in-depth theory, then Science is going to be the Skill of choice. Most of the time, Science will be paired with Ingenuity, only apt when you think of the ingenious scientific theories and inventions that they'll be coming up with!

Areas of Expertise: Mathematics, Physics, Chemistry, Biology, Astrophysics.

COMMON KNOWLEDGE

Keeping things simple, and having a lower number of Skills, does mean that some of them, especially Craft, Knowledge, Medicine and Science, require a little bit of adjudication on behalf of the Gamemaster. For example, if the character is a lawyer, their Knowledge Skill will have an Area of Expertise that refers to their knowledge of all things legal, and an archaeologist's Areas of Expertise will reflect their years of education in history, geology and archaeology. If your character is trying to use their Skill for something that is obviously not their field – a classical guitarist trying to craft a bow, or a quantum physicist trying to perform a medical procedure for example – the roll will incur some penalties to reflect this.

Think of how far removed from the actual knowledge they have is the knowledge they want to use. If it's fairly similar to something they'd know, whether they have the Area of

Expertise or not, but not something they'd obviously know, then a penalty of around -1 or -2 would be apt. If it's something they'd know nothing about, then the penalty could be a high as -4, the usual penalty for being unskilled (see p.35 of **Chapter Three: The Long Game**. Of course, if it's something really technical, the Difficulty of the task is going to be suitably high making it hard for them to succeed.
Another element to take into account is the character's home. Being from 21st Century Earth they're unlikely to know things from outside their time period or experience. Your character sheet has a space to note the planet, time period and level of technology of their origins and modifiers will mean that doing things outside of your native place may be difficult if you don't know what you're doing.

More information on Technology Levels can be found on p.65 in **Chapter Three: The Long Game.**

Subterfuge
The Doctor and his companions have an uncanny knack for finding themselves in places where something's going on. This is where the Subterfuge Skill comes into play. The Subterfuge Skill is very handy when gaining access to the villain's lair with some discrete sneaking and breaking in. In the course of saving the world, you can be forgiven for breaking and entering secret bases, employing a bit of stealth to avoid being spotted by patrolling guards, for opening a safe to read the classified files or pickpocketing the guard's access keys. Subterfuge is usually paired with Coordination or, if the task is of a more intellectual nature, Ingenuity can be used, especially for tasks like safecracking or using camouflage.

Areas of Expertise: Sneaking, Lockpicking, Sleight of Hand, Pickpocketing, Safecracking, Camouflage.

Survival
The universe is a harsh place, and many a companion has been stranded in a hostile environment, waiting for the Doctor to come and rescue them before they freeze, roast or suffocate to death. The Survival Skill is used to literally survive in these harsh or exposed environments, from knowing what native plants can be eaten to building shelter and a fire. It can also help in other environments such as knowing how to protect yourself from exposure to space, or from an oncoming sandstorm.

Areas of Expertise: Space, Desert, Swamp, Mountain, Icescape, Underwater, Wilderness.

Technology
Some people are a whiz with computers, gadgets and cool devices. Technology as a Skill represents the character's know-how when it comes to all of these things. Whether it is hacking into the Torchwood computers, mixing odd parts of existing tech together to make a 'timey-wimey detector', fudging together a widget to thwart the alien fleet or just fixing the microwave, Technology, paired with Ingenuity, is the Skill to use. Fixing things on the TARDIS can only be done by someone with the Vortex Trait (see p.24), just trying without it may make things worse, and creating Gadgets can only be done with the Boffin Trait (see p.12 unless you want a technological disaster on your hands!

Areas of Expertise: Computers, Electronics, Gadgetry, Hacking, Repair, TARDIS.

Transport
Sometimes, you need to get from A to B, and you won't have access to the TARDIS. Transport covers the ability to drive cars, ride motorcycles, fly hover vans in New New York or pilot an aircraft or starship. Like other broad Skills, knowing how to drive a car doesn't mean you can pilot a 747, but when it comes to vehicles many are similar enough to give you a good place to start. Steering wheel, accelerator, what more do you need? If the technology is similar enough, you can probably allow the players to use the Skill without penalty. The only method of transport that isn't covered by the Transport Skill is riding an animal, such as a horse. Riding is a very physical action, so the Athletics Skill is used. If you are steering the horses pulling a carriage, then Transport is used as you're not engaging in the physical exertions such as gripping the horse, leaning and so on.

Areas of Expertise: Cars, Trucks, Helicopters, Aircraft, Spaceships, Temporal Ships, Motorcycles.

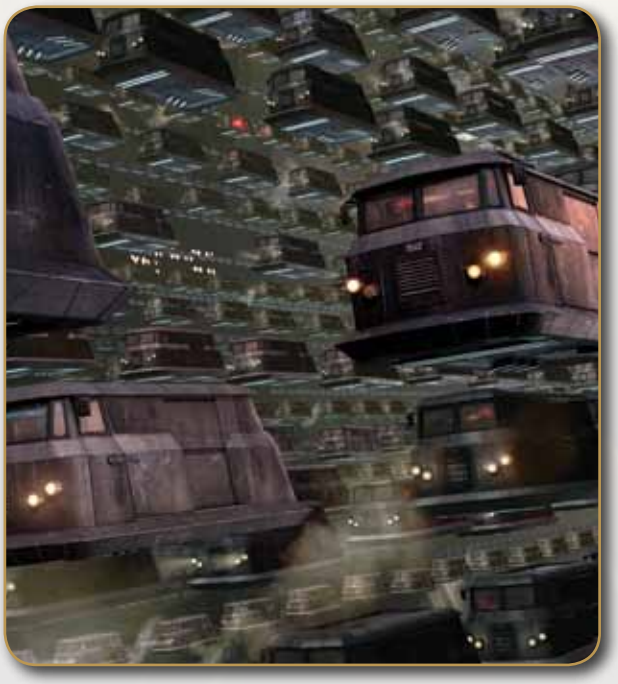
STORY POINTS

Story Points are going to be very important. As Pete Tyler would say, "You can trust me on this!" We'll cover how Story Points are actually used in **Chapter Three: The Long Game** (see p.58) but for now all you need to know is how many points the characters have. We've already mentioned the Story Points and the allocation at the beginning of character creation (see p.7) so you know that most characters should start with 12.

However, some of the Special Traits are so major that they effect the very story of the game, and will actually adjust the maximum Story Points a character can keep between adventures!

Whatever the characters have left to start the game with, the players should mark it into the box on their character sheets (though use a pencil, just like all of the other numbers, as Story Points may change from adventure to adventure). Before you start to play each session, each player takes a number of tokens equal to this figure so they can keep track of the rapid increases and decreases you'll come to expect during the course of the game, without having to keep rubbing the number out and writing a new one in every five minutes.

As a Gamemaster, you'll see that some of the villains have Story Points as well that can be used in just the same way as the player's characters. This will mean that major villains are more difficult to be defeated, and can spend Story Points to make their escapes if the characters look to be victorious too early in the game.



FINISHING TOUCHES

There are lots of little touches that finish the character off and make them more than just a string of numbers.

NAME

Each character needs a name! You should intervene if the players are coming up with very silly names, as it will disrupt and upset the tone of the game.

APPEARANCE

What do they look like? Think about how tall they are, what their build is, hair colour, or any distinguishing features they have (sideburns, big ears, ginger hair, something like that).

BACKGROUND

Just who are they? Players shouldn't have to write a huge essay or draught up a family tree, but it's often good to have a basic idea of who they are, what they do, and where they're from. You can get a pretty good idea of who a character is just by writing a simple paragraph about them.

Sometimes the details and personal background develops as the game progresses.

HOME TIME PERIOD AND TECHNOLOGY LEVELS

This can be a very important element when travelling through time. This is so the Gamemaster can work out if a character using technology in an adventure that they'd be unfamiliar with.

Most characters are from Level 5 – modern day Earth (see table overleaf).

More information on Technology Levels and how they effect your character can be found in **Chapter Three: The Long Game** (see p.65).

PERSONAL GOALS

Each character has a goal, and we're not talking football here. You should give some thought over what your character is like and come up with something that they'd like to achieve. Most of the Doctor's companions are not about money or fame, but if that's something the character would have at the forefront of their minds during the adventure, then the player should pencil it in. It could be anything – to explore, to find the love of their life, to further humanity, to advance the course of science, to boldly go where no one has gone before... you get the idea.

If a player cannot think of something straight away, they can leave it blank and add something as they get to know the character. It is important though – when the character is actively pursuing their Goal, the Gamemaster will reward the player when they achieve it with either Story

Points or something even cooler. It's down to the Gamemaster though. For example, Martha's a doctor, and her job is to save people. She's taken this literally, and tries to save people whether they're human or Hath. If Martha goes out of her way to actively save someone, not only will she get Story Points for her selfless act, but she may receive additional Story Points or even an increase in a Skill, Trait or Attribute at the end of the adventure to reflect her accomplishing her Goal. Further advice on this can be found on p.63.

EQUIPMENT AND PERSONAL ITEMS

The Doctor and his companions rarely adventure to gain **things**. They travel to experience the adventure, the excitement and to make the universe a better place. It is rare that someone is accepted into the TARDIS if they're only in it to make money and collect some valuable treasures on the way. Of course, the Doctor can make mistakes in judgment.

All characters should have the things that they would ordinatrily have with them, and that's about it. Any weird and bizarre equipment you need to suit the environment might already be somewhere in the TARDIS in the wardrobe or another of the myriad rooms.

If you're planning on starting with any unusual item of equipment you should talk it over with the Gamemaster and see if it is acceptable. If it's going to be too useful or unbalancing, the Gamemaster may consider it a Gadget (like the Sonic Screwdriver) and there are special rules for purchasing or creating those (see p.67 of **The Long Game**).

Technology Level	Technology Available
12	Beyond Comprehension – Technology only available to the Eternals
11	Ancient Time Lord – the Time of Rassilon, Omega and the Death Zone
10	Time Lord
9	Advanced Time Faring – Daleks
8	Time Faring – 51st Century Earth
7	Advanced Interstellar – Far Future Earth, no Time Travel, Transmat
6	Star Faring – Late 21st-30th Century Earth, venturing into space, FTL travel.
5	Space Faring – Late 20th, Early 21st Century Earth. Systemwide space travel.
4	Industrial – 18th-20th Century Earth, Industrial Revolution, steam, manufacturing.
3	Renaissance – 15th-17th Century Earth. Gunpowder, sailing ships, art.
2	Metalworking – Bronze Age to Middle Ages, swords and steel.
1	Primitive – Stone Age

CHAPTER THREE: THE LONG GAME

CHAPTER THREE: THE LONG GAME

This chapter covers the rules in detail. Your players will have a version of this chapter in the **Player's Guide** but in this book we'll look at the rules closely, and present options and advice for the Gamemaster. It can seem to be a lot to take in, but there's just one basic rule to remember – just rely on that and you won't feel like running away from Gamemastering!

RUNNING A GAME

As we've already discussed, every player has a Character to control with their details logged on their Character Sheets. The Gamemaster introduces the adventure, and the rest is done through conversation. The players describe what their Characters are doing, and the Gamemaster allows the plot to develop and describes how events progress and the actions of any additional people or villains. Check out the example of play in **Chapter One: The Trip of a Lifetime** in the **Player's Guide** (p.7) for how this can go.

Most of the time if the player wants his character to do something, they can do it with very little worry. If they want to talk, walk, eat or read something, that doesn't require any rules. If the player wants their Character to do something that may or may not be successful, that's when the numbers and the dice come into play. For example, if they want to throw rubbish into a bin from across the room, run down some stairs without tripping, mend a broken TV set or something that requires a level of skill or chance, it's time to roll those dice!

THE BASIC RULE

Doctor Who: Adventures in Time and Space uses the same basic rule for all of the actions. Whether it is fighting, out-talking someone, researching, creating some pseudoscientific device or piloting the TARDIS, it's all the same basic rule:

ATTRIBUTE + SKILL (+TRAIT) + TWO SIX SIDED DICE = RESULT
(try to match or beat the Difficulty of the task)

Attribute: Select the most appropriate Attribute for what the Character is trying to do. Trying to lift something? Then Strength is the one you need. Trying to remember something important or invent a device that is crucial to saving the group? As this uses brainpower, you need to use Ingenuity. Trying to thread a needle, walk along a narrow beam or aim a sonic disruptor, they all require some sort of dexterity so Coordination is the Attribute for that task. Once you've picked a suitable Attribute, it needs to be paired up with something.

Skill: Next find the Skill best suited for the task. Are they running for their lives? Having some Athletics Skill would mean they could run faster and for longer. What about if they're trying to cobble together household electrical items to make an alien detector? It would be hard to do such a task without some Technology Skill, so that would be the Skill to use. Sometimes there's no suitable Skill to use, so you'll have to use a second Attribute instead.

Trait: Do you think a Trait would come into play? If so, have a look at the Trait description and see if it applies any modifiers to the roll. For example, jumping a gap between two buildings will use Strength and Athletics to throw themselves over the distance, but the Gamemaster may decide that Brave may add a bonus to the jump – as you'd have to be pretty brave to attempt such a feat. If you think one of the character's Traits would come into action, then take it into account, even if it's a penalty.

People who play their character's weaknesses means they're acting in character, aiding the storytelling and the Gamemaster will reward this with Story Points.

Dice: There's always an element of chance in these things – it keeps us on our toes. Roll two six-sided dice, add them together and remember the number.

The Result: Add the value of the Attribute you've selected, the Skill you have and any adjustments from Traits, and the dice roll. If the total is equal to or higher than the Difficulty of the task (the Gamemaster decides this), then you've succeeded! If it is lower, then you've failed. It's as simple as that.

UNSKILLED ATTEMPTS

Usually, attempting to do something without the relevant Skill results in failure. You wouldn't try to fix the wiring inside a computer if you didn't know what you were doing, and you wouldn't try to perform surgery without medical training. However, in desperate times, you may have to try despite being untrained.

Even without a Skill you use the same formula as before. Of course, without a Skill to add in there, the result is going to be lower, which reflects their lack of training, and in most cases, trying to do something without any Skill could actually make things worse.

Any time you try to do something that you have absolutely no Skill in, your roll suffers a -4 penalty. You might have a Skill that could help a little, but isn't completely related – if the Gamemaster approves you can try with a smaller penalty of -2.

WHICH SKILL TO USE

In most cases, which Skill and Attribute to use are fairly obvious. However, in some cases, there may be two Attributes or Skills that could be used equally well. For example, Martha is conducting delicate surgery to remove an alien implant from the survivor of an invasion. She could use Ingenuity and Medicine (as it takes brains to know what to do), Awareness and Medicine (as she needs to spot the tiny implant) or Coordination and Medicine (as it's intricate work to try and get the implant removed without injuring the patient and making it worse).

In this case, the player would choose whatever they're better at, or the Gamemaster would choose whichever is more apt. The Gamemaster in this instance decides that Coordination is the most needed for the task as it is incredibly fine work, and an unsteady hand could cause permanent damage. If two Skills or Attributes are relevant, the Gamemaster should keep the **unused** Skill or Attribute in mind when deciding the outcome of the roll. You'll see below on the success tables (see p.37) that the results can be interpreted in different ways depending upon the roll. If the Gamemaster chooses, he can bring the unused Attribute or Skill into the result.

Continuing the example, Martha uses her Coordination and Medicine and makes a great roll at performing surgery, getting a Fantastic result. The Gamemaster remembers that Awareness could have been used just as well, and says that while Martha did a great job of removing the implant, she spots that the implant has a tiny symbol on it – a clue to the identity of the alien race.

Or, if she'd failed, the same could be said. If she rolled and got a Failure result, she will have failed to remove the implant, but she spotted in time that the implant was wired to a tiny explosive device. She failed to remove it, but if she had, it may have exploded and killed both the patient and her.

The Gamemaster doesn't need to bear this in mind all of the time, but it may be a great way to inspire cool additions to the action and plot.

Task	Difficulty	Example
Really Really Easy	3	Really simple, automatic success. Opening a can of drink, using a phone, eating chips. (So simple, you shouldn't even need to roll!)
Really Easy	6	Opening a can of drink (without it spraying you in the face), looking something up in a dictionary, operating a microwave oven.
Easy	9	Setting the video timer, operating an MP3 player, jumping a low fence.
Normal	12	Driving a car in traffic, shooting at someone, swimming in the sea, uncovering a useful but not secret fact.
Tricky	15	Driving at speed, shooting a moving target, climbing a building
Hard	18	Picking a lock, lift twice your own weight, treat a gunshot wound
Difficult	21	Climb a sheer cliff without ropes, charm your way into a goverment facility, escape from rope bonds.
Very Difficult	24	Recall a whole speech from a Shakespeare play, get a fused computer to work again, fly a plane in turbulence
Improbable!	27	Hit a very small target with a slingshot, hack into a government computer system, create a DNA scanner out of radio parts
Nearly Impossible!	30	Close a rift in time & space with a chocolate bar, climb a skyscraper in the rain, shoot a small target in an adjacent room without looking.

HOW A ROLL WORKS

So, now you know how a roll adds up, what do you need to roll for - what do the numbers mean?

INTENT

First of all the player needs to decide exactly what it is they want their character to do and describe it as best as they can. This helps the Gamemaster to decide how difficult the task is so they can assign a Difficulty. This will also help in deciding how well you did and whether you achieved what you wanted to do!

For example, you could say "Donna wants to stand up to the Badgerkind, putting on her best aggravated voice and say 'You What? You callin' me a what?' to try and stun them into inaction for a while, so that the Doctor can open the airlock." This tells the Gamemaster what you want to do, how you're intending to do it, and how difficult it is. Both the player and the Gamemaster can start thinking of what would happen if they succeed or fail.

DIFFICULTY

Some tasks are going to be more difficult than others. After all, reprogramming an alien computer is going to be much harder than replacing the batteries in a TV remote control!

Whenever the characters have to do something that requires a roll, the Gamemaster will determine the Difficulty. This is the number the player will have to beat to succeed with the task. The average human Attribute is 3, the average Skill is 2-3, and the average die roll is 7, so an average person should be able to accomplish something with a difficulty of 12 more often than not. The table above provides you with suggested difficulty levels, though the Gamemaster can adjust these to suit a particular situation.

HOW WELL HAVE YOU DONE?

The numbers themselves aren't all that important and the game shouldn't lose its flow by talking numbers and statistics. The point of the numbers is to further the story and to resolve any conflicts and tests of skill or chance. However, there are times when how well or how badly the roll went compared to the Difficulty can help with defining the outcome.

Have a look at how far above (or below) the Difficulty the Result was. The wider the

Amount Above Difficulty	Result	Effect - "Did you Succeed?"	Random Result?
9+	Fantastic	**Yes – and** something unexpected happened as a result of the astounding success. They get what they wanted, and something extra happens that you and the Player decide. The bigger the difference the more dramatic the effects. **Damage:** If attacking someone or something, you do 1.5 times the damage of the weapon (round down).	6
4-8	Good	**Yes,** they've managed to do what they wanted. If the character's result is 4-8 above the difficulty, they've certainly accomplished what they wanted, and pretty well. **Damage:** If attacking, weapon damage inflicted on the target is normal and unmodified.	2-5
0-3	Success	**Yes, but** something may not have gone as well as hoped. They succeeded, but only just. It was a close call, but they managed to scrape through. You may add some sort of complication or secondary problem. **Damage:** If attacking, you'll still have hit the target, but you'll only inflict half of the damage of the weapon (round down).	1

Amount Below Difficulty	Result	Effect - "Did you Succeed?"	Random Result?
1-3	Failure	**No – but** it could have been much worse. They failed, but it wasn't a horrible failure. You may allow the Player to gain something out of the encounter, but it may not be what they'd expected. **Damage:** If receiving damage from an injury or attack, you are harmed, but sustain only half of the damage (round down).	6
4-8	Bad	**No**, they've certainly failed at the task, but it could have been worse. **Damage:** If receiving damage, you sustain the normal amount.	2-5
9+	Disastrous	**No, and** something else has gone wrong. Not only is the failure terrible, but things may have worse consequences. **Damage:** If you are injured or harmed, damage sustained is multiplied by 1.5 (round down).	1

difference between the Difficulty and your Result, the better you've done. The easiest way to remember this is to think of the question 'Did you succeed?' As the result gets better and higher, you progress through 'Yes, But' to 'Yes' and finally 'Yes – and'. Think again of what your Intent was (see above, p.36) as this will help when it comes to seeing how well you've succeeded.

The same should also go for failures. Sometimes, if you're attempting something you're really not skilled for, you could make matters worse just by trying. Look to see how far under the Difficulty you failed by. The lower your result, the worse things could get. Again, think of what your initial Intent was, as this will give you ideas of what actually goes wrong.

If you can't be bothered working out how far above or below the Difficulty you've got, or want to speed things up, simply roll another die and consult the 'Random Result' column of the table. It makes it a little random, but if you like that, feel free. You could call the die something odd like Drama Dice or something. Remember, it's just an option and doesn't reflect as accurately how well you've done.

DAMAGE

You'll have noticed that the Success Tables also mention damage and how it is affected depending upon how well or how badly you've rolled. Basically, all weapons or forms of injury have a fixed damage. This number is modified depending on the roll (either how well you shot at someone, or how badly

you dodged the harm). Halving, or multiplying the damage by 1.5 (one and a half times), may result in half or quarter numbers – always round down to the nearest whole number, unless the number is zero (0). Damage has been done in some form, so the lowest it can be is one (1). We'll discuss damage and conflict later (see p.46).

USING STORY POINTS

Didn't do as well as hoped? Failed miserably at a task that was vital? Don't worry, all is not lost. You can spend those handy Story Points to move your result up on the scale of things. If you imagine all the levels of success and failure as a ladder, you can spend a Story Point to move up one 'rung', so to speak.

You can spend more than one Story Point to recover from a particularly bad result, but spending Story Points in this way does limit you to a highest level of just 'Success'. You can't spend loads to do really, really well. That's just for exceptional rolls and high skills. More on spending Story Points to effect the outcome of a roll can be found on p.59.

Of course, if a player is low on Story Points and if it suits the story, they could do the reverse and turn a Success into a Failure to regain Story Points. The Gamemaster has final say, and doing this too often should not be encouraged, but it can stir things up a little and can be a good way to build up Story Points in times of need. More on awarding and spending Story Points can be found on p.58.

COOPERATION

Sometimes a task is so tricky or complicated, the characters are going to have to call in some help. Many hands make light work and all that. In such cases, there's usually someone who'll take the lead. Hopefully, they should have some Skill in what's being attempted. The helpers, if they have a suitable Skill that could help, add +2 each to the leader's attempt. The Gamemaster may put a limit on how many people can help in any given circumstance, and which Skills are suitable to assist.

THIS MAY TAKE SOME TIME...

Another way to deal with incredibly hard tasks is to take your time and work at it over a period of time. The Gamemaster determines how long it is going to take for the character to complete the task.

THE BASIC GAME

If all this talk of levels of success, and differences is too complicated for your game, you can happily discard it all and just stick with a simple success or fail. We think you'll get the hang of it pretty quickly and it makes the game more exciting but, if this is your first game, maybe leave it out until you are more confident with how everything works.

RANDOM DAMAGE

If you've decided to ignore the levels of success and have a simple succeed or fail, you may wish to add the random roll to the success level chart to determine any damage sustained or done, rather than it always being the normal amount.

STORY POINT SUCCESS LADDER

9+ ABOVE	FANTASTIC
4–8 ABOVE	GOOD
0–3 ABOVE	SUCCESS
1–3 BELOW	FAILURE
4–8 BELOW	BAD
9+ BELOW	DISASTROUS!

At the end of that time, make the roll as normal to see if you succeed. If the character spends longer than necessary on a task, taking their time and being extra careful, they are more likely to succeed. Taking twice as long adds a +2 bonus to the roll, three times as long adds +4, and so on up to a maximum bonus of +10.

For example, the Doctor is experimenting with a mix of chemicals that will hopefully rust through Dalekanium in a very short time. The Gamemaster knows the Doctor is brilliant, but it's going to take a while to get this right. The Gamemaster says "It's going to take at least an hour of mixing and trying formulas before you come close to a solution." The Doctor's player isn't in a rush, and this is vital to the success of the players. The Doctor decides to spend two hours on the experiment and gains a +2 bonus on his Ingenuity and Science roll at the end of this time.

The same can be said if the character is rushing something. Trying to do things quickly can result in fumbling hands! Halving the time it would normally take to do something means the roll receives a -2 penalty, and so on, just like taking extra time.

Gadgets can sometimes be a different matter – Gadget creation and full Gadget rules are covered later in this chapter.

CONFLICT: CONTESTED ROLLS

Rolling dice and adding some numbers together to beat a set difficulty is all well and good, but what if you're actively opposing someone or something else? Luckily, this is just as easy as a normal task, only the Difficulty is determined by the opponent as they try to stop whatever you're doing.

Most of the time, Conflicts are between the players' characters and antagonists controlled by the Gamemaster, so the Gamemaster will state what the bad guys are trying to do and make a roll on behalf of them first – this will be what the characters will have to try to beat, just like the Difficulty of a normal task. In effect, they are setting the Difficulty of the player's roll by making things difficult to succeed against them.

Don't worry if this sounds confusing, we'll take you through how it works stage by stage.

INTENT

This works just as before. The player says what they want to do, and the Gamemaster determines what the non-player character is doing to prevent it – looming to attack, opening fire, dodging, etc.

WHAT ARE YOU USING?

Next stage is seeing which Attribute and Skill you're using to do what you're intending, and if any Traits come into play. Both sides work out what they'd need to roll, relating to their planned action. This is done in just the same way as any other task.

ROLL THE DICE

Adding the Attribute and Skill (and taking any Traits into account) to the die roll, the Gamemaster determines how well the antagonists do. The player does the same and informs the Gamemaster what the result is. The Gamemaster uses the antagonist's result as the Difficulty for the player's rolls, and works out if the player is successful or not. If the player fails, then evil prevails and the antagonists take their action. If the player succeeds, their intended actions go ahead – and they agree with the Gamemaster what exactly happened.

This is how it is done for any Conflict, from fighting to arguing, everything works in exactly the same way.

COMPLICATIONS

If you wish to add more realism or detail into a Conflict, certain environmental factors can be taken into account. If the task at hand is tricky or complicated, or there are conditions such as rain, darkness or being hurried, the Gamemaster can have a look at the examples provided below and apply a modifier that seems suitable. These are just a guideline, and Gamemasters should

Example Complication	Modifier
Characters have the element of surprise, or a head start, or have innate knowledge of the environment, area or time period. Opposition is distracted or confused.	+2
Nothing is affecting the situation, or is affecting all sides equally.	0
Poor lighting, in a mild hurry, target more than 20m away.	-1
Characters surprised by enemy, trying to do two things at once, target is moving at running speed.	-2
Bad lighting (dark, no moonlight or streetlights) and opponent can see in the dark, panicked, trying to do three things at once. Trying to shoot at a specific part of the target (head, a hand, etc.)	-4
Target more than 200m away or is a fast moving vehicle, trying to do four things at once.	-6
Fighting in pitch blackness against an opponent who can see or against a target out of sight, resisting when only just waking up.	-10

feel free to modify the rolls as they see fit, though it makes for a speedier and smoother game if these modifiers are used sparingly.

Of course, modifiers should be taken into account in a Conflict only if one side alone is affected by it. If both are affected equally (for example, the room is in complete darkness and neither side has a light or nightvision goggles), you don't need to worry about this sort of thing.

MULTIPLE OPPONENTS (SIMPLE CONFLICT)

Often in Conflicts, there will be more than one alien actively opposing the characters. In this case, to make things fair (with all those characters rolling against the bad guys as a whole), the Gamemaster may use the Cooperation rules (see p.38) for the adversaries.

However, the Cooperation Rules should only apply when there is a specific leader of the group, such as a Cyberleader, or Judoon Captain. They would make the main roll against the characters, and their 'troops' would modify their rolls with a +2 for each with the appropriate Skill. Of course, in 'ranged' combat, where people are shooting at each other, there are fewer limitations to how many can shoot at a single target, so the four maximum may be disregarded in some conflicts. With very large groups, these modifiers make things very difficult for the characters. No character should try to face off against multiple Daleks without something serious up their sleeves.

Of course, you could just split the enemy into equal, manageable 'chunks'. In such a case, the opponents should be split into an equal number of groups to the characters. For example, a whole squad of Judoon faces off against the Doctor, Donna and Martha. The squad is 10 Judoon, so the Gamemaster splits the enemy into three groups, 3 against Donna, 3 against Martha and 4 Judoon against the Doctor. Each group would be given a 'leader' temporarily (if there isn't already a leader in the group as a whole). Whatever works best for you and the situation.

EXTENDED CONFLICT

Resolving smaller tasks with just one dice roll is all well and good, but if the situation is more intense or involved, such as a chase or fight scene, you may wish to break the action down into a series of rolls. Not only does this add tension, but it also allows you to create more involved and exciting action scenes as the tables turn quickly with a good or bad roll.

SETTING THE SCENE

This is when the Gamemaster 'sets the scene' for the players, describing the location as best they can so everyone knows where their characters physically are. If you have maps prepared, you can reveal these to the players, or draw a rough diagram so everyone can get a feel for the place. It's not essential, just as long as everyone knows where they are, what it looks like and any important environmental conditions (is it raining, misty, dark, slippery or freezing cold?).

For example, Mickey has been taken prisoner by the Cybermen. They've dragged his unconscious body back towards the processing centre, and the Doctor and Rose are giving chase. They follow the Cybers from a distance, watching them enter the building. They sneak in through the doors and look around. It's here that the Gamemaster sets the scene.

The Gamemaster says, "You enter the processing centre. Sprawled around you is a mass of dark and steaming machinery, whirring away and you can hear the distant cries of people being converted into yet more of the metal men. Its relatively dark, low-level spotlights are dotted around the corridors that squeeze between the machines. As doors open and close, amber and red warning lights flash, and sirens alert you to another batch of unsuitable candidates being incinerated. The steam of the machinery makes the place hot and sticky, but nothing can disguise the horror of what this place is for. About 100 metres ahead of you, you can see Mickey being dragged along by two Cybermen. As you notice him, you see him regain consciousness and start to struggle."

The Gamemaster has set the scene, given a feel for the location and what is going on, and the tone of the encounter to come. The players can now decide what they're planning to do.

ACTION ROUNDS

Once the Gamemaster has set the scene, the events in an Extended Conflict are broken down into Action Rounds. Basically this means that everyone gets a turn, and by the end of an Action Round you'll have gone 'round the table and everyone will have had their go. You can try to do more than one Action in a Round, but that's harder than it sounds. We'll cover that a little later. First thing to do is to decide what everyone's planning on doing for that Round.

INTENT

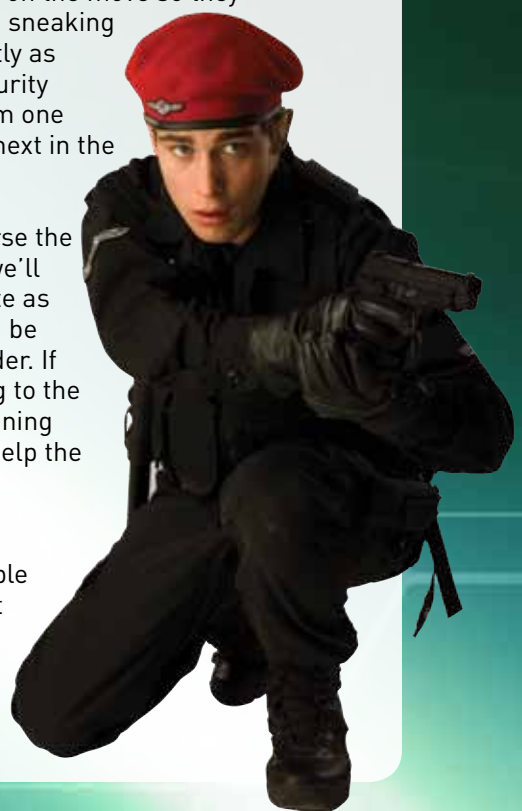
Just as in the normal Conflict, players decide what they will try to do. They may discuss their plan amongst themselves in detail, or it could be as simple as running while shouting, "You go that way, I'll cut them off!" The players and the Gamemaster decide what actions happen in this Round, and in what order things occur.

WHO GOES FIRST?

Now you know what everyone wants to do on both sides, the big question is who gets to go first and who does what? Each character can only take one action at a time, and they'll get to act in the order below, which depends on the type of action they take.

Talkers: "No, no, no... wait!" Talking, or shouting, has proved to be very important in the Doctor's adventures, words being far more powerful (and usually quicker to use) than weapons. The place can be exploding or you could be held at gunpoint, but before anyone starts shooting or tying you up, you get to say your piece.

Movers: "Run, Doctor! RUN!" Running is a frequent option, and often when facing an alien threat people start a Round running. They could be running away from something or just running into the location, but they're on the move so they get to go next. Even if you're sneaking into the secret base as quietly as possible, trying to avoid security cameras, you're moving from one place to the next, so you're next in the pecking order.



Doers: "I've just got to reverse the polarity of this circuit, and we'll be fine!" It can be as intricate as rewiring a circuit, or it could be as simple as climbing a ladder. If you're not running or talking to the enemy, you're probably planning on doing something that'll help the situation.

Fighters: "Open Fire! All Weapons!!" Finally, the people who choose to fight or shoot take their turn.

The Gamemaster goes through this list in order,

and the players and villains take their turn when it's their part of the Action Round. For example, the Gamemaster roughly knows what the players have planned, so starts from the top. "Okay, any characters want to do any Talking this Round?" Any players intending on shouting at the villains to try to stop them hold up their hands. After those players have gone, the Gamemaster calls for the next lot: "Now that's done, anyone planning on just running around?" And so on.

CHARACTERS ROLL AND PERFORM THEIR ACTIONS

When it's their turn to go in the Action Round, it's time for the characters to do their thing. In many cases, their opponent will resist the intended action in some way, whether this is arguing, bluffing, punching, shooting or trying to mentally control someone. Other times it will be a simple roll against the Difficulty of their action, if they are doing something with no resistance, such as running, fixing a computer or defusing a bomb or if the target is completely unaware of the first attack.

If someone resists the character's actions, there will be a 'Reaction' to determine how hard it is for the player to act.

REACTIONS – RESISTING THE ROLL

Instead of both sides rolling their own action, and the most successful one determining the outcome of the Conflict, the Extended Conflict breaks things down even further. Each person tries to take their action and is resisted by the target of their action using a suitable Skill. To determine the Difficulty of the character's roll, you first look at the person they're acting against, giving them a chance to react and to defend themselves against the action.

MAKING MORE THAN ONE ACTION IN A ROUND.

You only get one action in a Round, whether it's running, talking, doing or fighting, but that doesn't mean that you won't be targeted by more than one Conflict. Resisting is technically a Reaction, but you can't do more than one thing at a time without things getting difficult. You get

MITIGATING CIRCUMSTANCES

As with all of these rules, there's bound to be a time when things are different. For example, if you start an Action Round with you running already, you might swap the order of the Talkers and Movers. You're already running, so the Talkers aren't going to get a look in when it comes to shouting at you as you breeze past. As Gamemaster, you decide if special circumstances mean that people go in a different order.

MISSED YOUR CALLING?

If a player decides that they want to perform an action belonging to an earlier phase, and have not acted yet, they can 'jump in' straight away. This is usually because they may have had something planned, but it was resolved before they had chance to act. For example, Jack is planning on shooting at Klortho the Vile, but Klortho has acted earlier by activating a forcefield. Jack's character knows it's probably pointless shooting at him now, as the gun will have little effect (if any). He changes his mind, and decides to run off – but the Moving phase has already gone! Jack's player jumps in and declares what he wants to do, and the Gamemaster lets Jack run before any further Doing or Fighting actions take place. The Gamemaster may apply a -2 penalty to any actions like this to reflect the character changing their mind at the last moment and being unprepared.

ACTING AT THE SAME TIME

What if two people are trying to do the same thing at the same time? If two or more people are intending to Fight, or to Run, then the characters go in order of the highest Attribute used. For example, if two people plan on shooting at each other, the one with the highest Coordination goes first. Remember if you're injured and the Attribute has been reduced, you use the lower number – the injury is slowing you down. If they both have the same Attribute, then the highest Skill goes first. If the characters are alike in every way, their actions are simultaneous!

your action as normal, but every other different action you take in the sequence, such as shooting or shouting, receives a -2 penalty. This penalty is cumulative as well, so each additional action after that gets another -2 on top!

For example, Jack is running away from a host of Judoon Troopers, and he's hoping to hack into the ship's computer with his watch to close the door behind him. His first action is going to be hacking into the computer as that's a 'Doing'. That he rolls as normal (though the Gamemaster may penalise him for doing this while running). However, he's getting shot at by one of the Judoon Troopers. One fires, and he dives out of the way, but as he's already acted this sequence this action receives a -2 penalty. If he wants to do anything else it'll be at a -4 penalty.

You can voluntarily do more than one thing in a sequence, but again, every action after the first is at a cumulative -2 to the roll.

Reacting works a little differently.

MAKING MORE THAN ONE REACTION IN A ROUND.

You can make more than one Reaction roll in a Round, but in many cases you don't actually need to. Once you're leaping around and dodging, you're harder to hit for everyone who's shooting at you – you don't need to try to dodge every single shot. If you have to react to anything in a Round, roll as normal (with any necessary penalties for when you make the roll). That reaction roll counts for every attempt against you in that Round.

Let's say Mickey is being shot at by three Cybermen while he's trying to fix his gun. The 'Doing' comes first, so fixing the gun is rolled as normal. Then comes the fighting. Mickey's gun isn't going to be fixed in time to shoot at them, so the three Cybermen open fire. He's going to dodge, jumping for cover. Mickey's already acted this time (fixing the gun) so his dodging is at -2. He only needs to roll once, and that result sets the target for all three of the Cybermen trying to hit him.

If a Cyberleader was trying to command him to surrender earlier in the Round, 'Talkers' come first, so he would resist that before trying to fix the gun. His resistance against being talked into surrendering would be normal (and would count against any other attempts to talk him out of what he's doing). Fixing the gun would be next in the Round, with a -2 penalty. Then the dodge against the three shots would be at -4.

Using the same roll for multiple resistances only works with reactions, not with actions.

WHAT ARE YOU USING?

Depending upon the actions of the characters, both attacker and defender, there are many combinations of Attribute and Skill that can be used. Here are some suggestions:

What you want to do	Skills used	Resisted by
Arguing	Resolve with Convince	Resolve with Convince
Seduce	Presence with Convince	Resolve with Ingenuity
Punch	Strength with Fighting	Strength with Fighting (if actively blocking)
Shoot	Coordination with Marksman	Awareness and Coordination (if aware of attack)

EXTENDED CONFLICT SUMMARY

All sound complicated? Don't worry, just take it one stage at a time:

1) Establish the Scene – where is everyone and what is the environment like?

2) Intent – what is everyone (including the NPCs) planning to do?

3) Everyone gets their Action (including the NPCs), in order of what they're planning on doing:

a) **Talkers** – any people who are just going to speak? Now's their time to talk.

b) **Runners** – people who are just moving? Here's when they go!

c) **Doers** – non-combat actions. Need to fix something, or do something, now's the time to act!

d) **Fighters** – combat actions go last.

Remember, each action can be resisted, as and when it happens, by the opponent.

4) If the Conflict isn't resolved, go back to Step 2 and decide what everyone is going to do next.

I KNEW YOU WERE GOING TO DO THAT!

A problem of breaking Conflicts into shorter Rounds, especially combat where this will get used the most, is that the players can sometimes get into bad habits. When everyone is declaring what they are going to do, Gamemasters should look out for the same phases being used over and over again, for example the third or fourth Round boiling down to "I shoot at the Cyberman" over and over again. In this case, the Gamemaster should give the Cyberman a bonus (usually +1 every time the players use the same tactic, you can even make this cumulative) if they're planning to resist, as the player has become so predictable that the Cyberman knows what they're going to do next. By the third time the players do something predictable, the target should be well prepared to react against them.

Try spicing up the Conflict with a bit of dramatic action, do something different every Round.

DO IT ALL AGAIN...

When everyone has had their action, and you've worked your way through the talkers, runners, doers and fighters, you can start the process again. Return to the Intent phase when you're discussing what your characters are all going to do – then run through another Action Round. This continues until the Conflict is resolved and you progress on to the rest of the adventure (or you run away!).

LOSING A CONFLICT

Losing can mean many things depending upon what sort of Conflict our heroes were engaged in. Physical conflicts, such as fighting or combat, will result in physical injury or even death. Mental Conflicts, such as a battle of wills, attempts at mind control and the like, may result in losing control of your actions, unconsciousness or on rare occasions, death. Social Conflicts can result in losing prestige, respect or even the trust of others.

In many cases, losing a Conflict will result in the temporary reduction of one or more of your character's Attributes. The Gamemaster will discuss this with the players to determine exactly what happens and what the outcome of the Conflict is, allowing you to make a failure interesting to heighten the action of the adventure.

How severe this reduction is, or even the very survival of your character, will depend upon the strategic expenditure of Story Points, and how badly your character lost in the Conflict. In most cases, you'll need to see how badly you were defeated, whether this is a Failure, a Bad or, even worse, a Disastrous result.

We'll go through the various types of Conflict below and discuss how to handle losing.

LOSING A PHYSICAL CONFLICT: GETTING HURT

It's bound to happen sometime. The universe is a dangerous place and people get hurt. Whether this is just tripping over when being chased by that slavering werewolf, to getting shot by a Cyberman's particle gun, getting hurt isn't fun and doesn't do your character any good.

Most of the time, such injuries can be prevented with the careful expenditure of Story Points. See, we told you they'd be useful! (See p.58 for more on Story Points).

Sometimes the injury is so small that there's no heavy paperwork involved. The Gamemaster may just remember your injury and say that you

may be walking slower due to that twisted ankle, or that you can't reach that item on the top shelf 'cause of the pain in your arm.

If injuries are severe enough, you may find that one or more of the character's Attributes are reduced. Which Attribute is down to the actual source of injury. It should be logical to the story and to the event – for example, falling a distance and failing to land safely may result in a loss of Coordination from a leg injury, or possibly Strength. Getting shot could mean you'd lose Strength, Coordination (if it's in a limb), or Resolve. In most cases, the Gamemaster will dictate which Attributes are affected.

Most sources of injury will have a number or a letter next to it to indicate the damage the character would take from it. These are explained in the handy sidebar (on p47).

RANDOM LOCATION

If the action doesn't easily indicate which part of the body is injured, you can roll a location randomly. Roll two dice and look on the table below. If the location doesn't work, or if the limb is behind cover, you can either roll again, or decide that the cover absorbs the damage.

Roll	Location	Attribute Reduced
2-4	Leg	Coordination, Strength, Resolve
5-8	Body	Strength, Resolve
9-10	Arm	Coordination, Strength, Resolve
11-12	Head	Coordination, Awareness, Presence, Resolve, Ingenuity

MAKING LOSING EXCITING

Of course, failing isn't always bad. It can, with some imagination, actually make things more exciting and more interesting. Failures will still mean that you've lost a Conflict, but it doesn't mean that you can't make this a cool part of the story. Making it more dramatic and exciting makes the adventure more interesting for everyone, and the Gamemaster will reward players who go with their downturn of fortune by awarding the character Story Points for keeping things running smoothly.

Losing can be really cool for the story as well. After all, how many great stories come from something going wrong at the beginning of an adventure, then spending the rest of the story trying to right the mistake? Whether this is getting captured by the villains, or setting in motion a chain of disastrous events that need fixing, it all makes for a great story.

If a player is running low on Story Points, and if the Gamemaster agrees, the player can opt to adjust a successful roll to a Failure (or worse) to advance the plot, make things interesting and give the player Story Points (just like the reverse of spending Story Points to improve a roll). Of course, the Gamemaster has final say on all of this, and gaining Story Points in this way should be done sparingly and when the adventure allows.

For example, Jackie has managed to escape from the Cybermen in Torchwood Tower, and is sneaking off hoping to find Rose. She runs down a flight of stairs, and heads out into a corridor. There are two Cybermen patrolling at the end of the corridor, and Jackie tries to sneak in the other direction. The Gamemaster asks Jackie's player to roll her Coordination and Subterfuge. She's not exactly skilled at this, but succeeds. However, the Gamemaster didn't really want Jackie to be running around, it would be better for the plot if Torchwood and the Cybermen were fighting, and discusses with Jackie's player the possibilities of changing her result. The player agrees.

The Gamemaster rewards the player with a Story Point for advancing the plot, and Jackie fails her sneak, tripping over a janitor's cart while she was looking in the other direction. The Gamemaster knows that Jackie can't face the Cybermen alone, so says that one of the mop handles hits the fire alarm glass, setting off the alarms and sprinkler system. This will alert the Torchwood troops to this location, and gets the rest of the players involved. Jackie just needs to flee in the haze of the sprinklers and flashing alarm lights!

WHICH ATTRIBUTE?

The Gamemaster usually determines which Attribute is affected, according to the source of the injury. For example, if the character is shot in the leg by an arrow, the Gamemaster could decide that a point should come off of the character's Resolve, as the injury will affect the character's drive and determination. A point should also be lost from Coordination, as they're less able to move about. And finally, the Gamemaster decides that a final point should be lost from Strength, due to the character's newly weakened physical state.

If it's a severe injury, the Gamemaster may apply all of the damage to one Attribute, effectively incapacitating the character from using that Attribute until they can get medical attention. A less severe one (a Failure, rather than a Disastrous) may take a little off of multiple Attributes.

Still unsure? Imagine where they've been hit – head, body, arms or legs. What would the injury affect? A blow to the head would probably affect their Coordination, Awareness, Presence, and Resolve, even Ingenuity. A hit to the body would affect their Strength and Resolve. Arms or Legs would lower their Coordination, Strength, or Resolve. If you're still stuck, just reduce their Resolve and then Strength when the Resolve is gone, but a little imagination with the injury can lead to great story effects and plot developments!

SOURCES OF PHYSICAL INJURY

Besides the usual perils of the environment (fire, cold, vacuum and falling, see p.49), the most common form of injury in the universe is unfortunately violence. But how much does something hurt when you've been hit?

FIGHTING DAMAGE

When it comes to close, physical combat, it's all about how strong you are. Getting hit by Donna is certainly going to hurt, but not as much as being punched by a Judoon Trooper. Basically, the damage for a punch or kick is the character's Strength Attribute. If the character has a Strength of 3, they will do 3 points of damage on a Good Roll (and 1 on a Success and 4 on a Fantastic). If they have a Strength of 5, they do 5 points of damage on a Good result (2 on a Success and 7 on a Fantastic).

If they are using a weapon, the damage is increased depending upon what sort of weapon it is that you're swinging around. Follow this simple checklist, and for every 'yes' add +2 to your character's Strength.

Is it sharp? Does it have a cutting edge, sharp points or something equally nasty designed to puncture or slash the target?

Is it heavy? Does it need two hands to lift?

Is it dangerous? Does it do damage without you having to do anything, like a Sycorax whip or chainsaw?

For every one of these, add +2 to the Strength of the character when working out damage. So if it's something like a sword, it's your character's Strength +2. If it's a big sword, like the Sycorax's, and you really need to use it two-handed then it's both heavy and sharp so it's Strength +4.

If it's something really nasty like a chainsaw, it's sharp, dangerous, heavy and two-handed, so it gets the full +6 to the Strength.

These damages also count if you're throwing a weapon (such as a knife or rock) at someone. The stronger you are, the more force you can put behind the throw doing more damage. If the propelled object is being thrown by something else, such as a catapult, or gunpowder, then it's a whole different matter, and you'll be looking at Marksman Damage for shooting things.

MARKSMAN DAMAGE

Shooting something is a different case. It's not about how strong you are – it's about how accurately you can shoot. In most cases, a bullet or a laser will do the same amount of damage if it hits, no matter who fires it. Overleaf are some example weapon damages – numbers in brackets afterwards are the half/one and a half damages that relate to Success or Fantastic results rather than the normal Good.

LEVELS OF INJURY

All sources of injury, whether they are weapons, falls, poisons, or worse, will have a value attached to it. This is usually a number, or in some cases the letter 'S' or 'L'. The value usually refers to the 'middle' effect (a Good or Bad). This is halved for a Failure (or a Success if you're trying to inflict the injury), or multiplied by 1.5 for a Disastrous (or Fantastic if you're doing the harming). Remember to round down to the nearest whole number unless this is zero.

S: 'S' stands for **Stun** and means that the target is knocked unconscious. If the Gamemaster allows, they may be able to perform one last heroic act, such as shout a warning into the radio, press the button that opens the doors, or something else quick and simple. How long they're unconscious will depend upon how badly they've failed. Normal Stun lasts for around 30mins but does no actual damage. This means a Disastrous result results in the character being unconscious for 45mins and a Failure for just 15mins. The Gamemaster may change these times to suit the source of being stunned, or whatever best fits the story.

Besides being stunned, the poor victim is unharmed and will wake with maybe a headache or feeling a little nauseous.

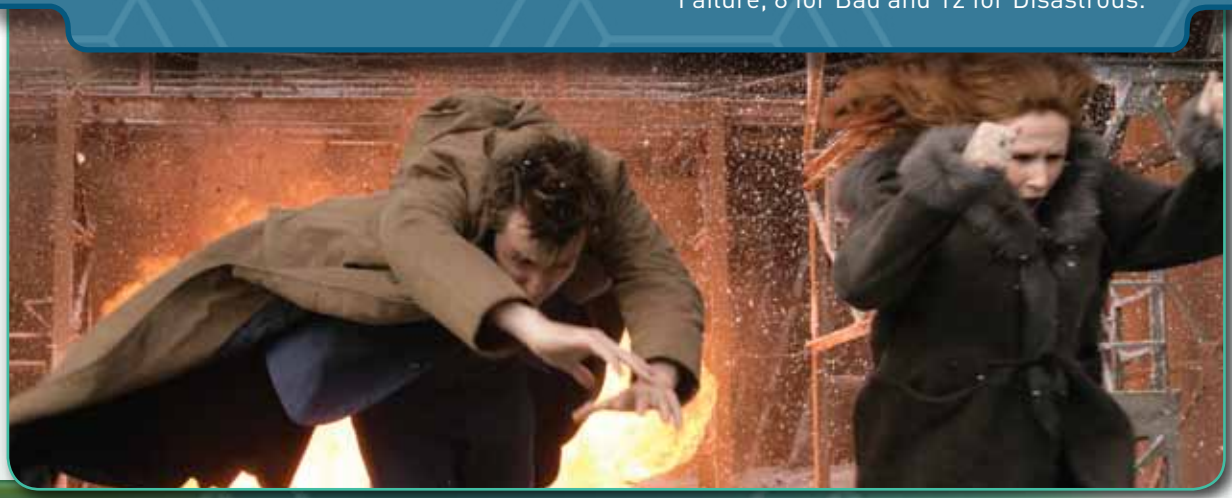
L: 'L' stands for **Lethal** and means the target is killed. The Doctor has encountered many aliens whose weapons are instantly lethal – just one hit and you're dead. Dalek death-rays, Cybermen particle cannons or Judoon blasters – they all have one thing in common, no one survives. Zap, and it's glowing blue skeleton time or disintegrated in a red flash. We've tried to recreate that here so weapons flagged as lethal are just that. You really shouldn't try to go face to face with a Dalek.

Story Points are your best chance at survival, but if you haven't any of these it may be that your character's number is up. The Gamemaster will discuss this with you though it may be worth taking a look at the 'Dying or Leaving the TARDIS' section on p[?].

However, all is not lost. Lethal is the result of a Bad result, or Disastrous result. A Failure will result in an injury, not from the deadly weapon but rather from diving out of the way, a hit to a limb or other effects. In this case, the 'L' should be treated as a number, albeit a high and suitably dangerous number, that can be reduced. Most Lethal weapons are the equivalent of the number 8, making a Failure equal to a 4 point hit. See below for what the numerical values of injuries mean.

Numerical Values: Most sources of injury will have a number next to them. This indicates how many points of Attributes will be reduced by the injury. The Gamemaster will discuss this with the player to suit the story and the source of the injury. After all, not all sources are the same. Getting hit by a bow and arrow will deplete physical Attributes, whereas being hypnotised or drugged will lower mental Attributes. We'll cover the various sources of injury later and give you and the Gamemaster guidelines for how this works.

The number presented is the normal, for a Bad result or defeat. This number is halved (round down) for a Failure result, and multiplied by 1.5 for a Disastrous result. For example, a weapon that has a damage value of 6 will reduce one or more Attributes by a total of six levels on a Bad result. A Failure would knock this figure down to 3, and a Disastrous result would be 9. Don't worry, in most cases when a source of injury is presented, we'll present it with the half and the 1.5 to speed things up, with the normal figure in bold. A fairly nasty weapon that has a value of 8 will be presented as 4/8/12, meaning it's 4 for Failure, 8 for Bad and 12 for Disastrous.



MARKSMAN DAMAGE

Arrow:	3	(1/**3**/4)
Crossbow Bolt:	4	(2/**4**/6)
Flintlock Pistol:	4	(2/**4**/6)
Pistol (9mm):	5	(2/**5**/7)
WWII Rifle:	6	(3/**6**/9)
Shotgun:	7	(3/**7**/10)
Assault Rifle:	6	(3/**6**/9) *
Machine Gun:	7	(3/**7**/10) *
Sniper Rifle:	8	(4/**8**/12)
Laser Pistol:	L	(4/**L**/L)
Laser Rifle:	L	(4/**L**/L)
Cyberman Particle Gun:	L	(4/**L**/L)
Dalek Ray:	L	(4/**L**/L)
Judoon Blaster:	L	(4/**L**/L)

* damages assume a short burst of 1-3 bullets at a time. In most cases, firing a fully automatic weapon on full auto rarely hits anything – it'll probably hit with those 1-3 bullets, the rest will spray the surroundings and shoot up the scenery.

COMBAT

We don't like to use Combat as a term, as in the Doctor's adventures things aren't always resolved with gunfire. Sure, the villains may resort to firepower, but the Doctor and his companions rarely take up arms. It doesn't stop more militaristic agencies such as UNIT or Torchwood though. It's unlikely that you'll have many fights per adventure, but sometimes you have to fight fire with fire.

Luckily, combat runs the same as any other conflict, and isn't just about shooting at each other. Just because the aliens are pointing guns at you doesn't mean you have to point a gun back. The Doctor uses his greatest weapons – his brains and his mouth, cause he's certainly got a gob on him!

IT'S A KNOCKOUT

Most of the time in a fight you're not aiming to cause permanent or major damage. Usually, you'd be happy if the opponent is knocked out for a little while so you can get away or get past them. If the attacker wishes, they can 'strike to subdue', opting to knock the target out. If this is the case, the damage inflicted reduces the target's Resolve only, and when it reaches zero the target is 'stunned' as normal for 30mins. Of course, this doesn't work with weapons that are sharp or are dangerous, but you can usually reduce the average person to zero Resolve in one or two hits.

Damage taken from being knocked out is ignored when the character wakes, though they may have a headache and a bad bruise.

GUNS ARE BAD

Time to address one of the familiar questions when it comes to most roleplaying games – guns and violence. Some roleplaying games are all about killing things - the aliens invade, the nasty monsters threaten the peace, you tool up and blow them out of the galaxy. Well, that may work for the Torchwood guys, but this is different.

Guns will come into play and 'combat' will crop up frequently, but the Doctor hardly ever aims a gun at his foes. Guns and other weapons should be treated just as they are in real life – as something to be feared and regarded with care.

The Player's Guide goes into more detail on how Players can avoid gunfights and think their way around armed confrontations - you should encourage this and include non-violent options for resolving situations.

OTHER SOURCES OF INJURY

Aliens, villains and physical conflict are not the only way to get hurt in this dangerous universe. What happens if a character accidentally falls or if they're cornered by fire in a trap set by the evil villain?

Falls: Falling can result from failing at climbing something, failing to jump over a gap, or around obstacles. The distance fallen determines how much damage taken from hitting the ground. If they've just fallen from tripping over something, they're not really going to take any damage – at least not physical damage. The Gamemaster may stun the character if they fail particularly badly, as if they'd hit their head or something.

Actually falling a distance is easy to calculate as well. For every metre your character falls, the value of the damage is 1. So if you fall five metres, the damage value is 5. This is from failing the initial climb, jump or running roll and this is the value for a Bad result, it will be reduced (halved) if the result was a Failure or increased (x 1.5) if you get a Disastrous. This reflects something breaking your fall, managing to land on a ledge (albeit a little painfully), catching yourself on the way down or landing particularly badly, making things worse.

Crashes: Most vehicles are designed to protect the passengers (with the exception of bikes, and other forms of transport where the driver is exposed). If the character hits something at speed, or is hit by something travelling at speed, the damage is equal to number of Areas it travelled in the last action. For example, getting hit by a car that was travelling 8 Areas in its action does 8 points of damage (on a Bad result when trying to avoid it, halved for a Failure, or x1.5 for a Disastrous). Passengers in a vehicle that hits something suffer the same damage, only reduced by the armour protection of the car. If the car that was travelling at 8 Areas then hits a brick wall, if the car provided 4 levels of armour protection (see vehicles, on p.66), each passenger takes 4 levels of damage.

Drowning: Drowning, like falling, is the result of failing a roll. This time it comes from failing at swimming or holding your breath in a flooded area. Not being able to breathe, unless you're indestructible like Jack, is pretty bad and will usually be a fatal experience. A Bad result will

DUCK AND COVER

Hiding behind things is probably the safest bet when the guns are firing. Cover provides two advantages – one is that it is harder to hit a target that's smaller to see, the second is that the cover provides protection against injury.

How much is behind cover?	Modifier to hit
1/3 (Low boxes, or kneeling)	-2 modifier to hit
2/3 (head & shoulders visible, target laying on the floor)	-4 modifier to hit

Imagine how much of the character is visible, and how much is behind the cover. The more of the character that is hidden, the harder it is to hit them.

How much protection does it offer?
Shooting someone who is behind some form of protection reduces the amount of damage they take. It all depends on what it's made out of and how thick it is. Some objects can only take so much damage for you before it is destroyed and useless. Here's a rough guide.

Type	Armour Protection	Damage it can take before destroyed
Wood	1	5
Brick Wall	10	50
Concrete Wall	15	70
Steel Wall	30	250

For example, if Mickey is shot for 3 points of damage while hiding behind a wooden fence, the fence absorbs 1 point and he takes 2. The fence can only take another 4 points of damage before it is destroyed and stops providing him with cover. If he was hiding behind a brick wall, he would take no damage as its Armour Protection is greater than the damage done. If the damage was over 10 points, Mickey would take a hit.

Armour works in just the same way, reducing the amount of damage taken. This armour only protects against bullets or other physical weapons. Lasers or other energy weapons are unaffected by such armour, though protective forcefields defend against everything.

Type	Armour Protection
Leather Jacket	1
Bulletproof Vest	4
SWAT Body Armour	8
Metal Plate (medieval armour)	8

Alien armour, such as Dalekanium and the forcefields that Daleks also employ, are detailed in the individual alien's write-up in **Chapter Five: All the Strange, Strange Creatures**.

mean the character sustains 8 levels of damage (usually to Strength and Resolve). A Failure reduces this to 4 which would mean that you've swallowed a lungful of water, choked a little and have hurt yourself but you're okay to try again. Disastrous result is Lethal, so let's hope you have some Story Points to knock it up to a level or two. If you're trapped in a flooded room or location, you're going to take this damage every ten seconds or so, so you're going to have to find a way out quick. The Gamemaster may be lenient and have the character black out to be recovered by the villains, waking up captured and their prisoner.

Fire: Fire's a tricky one, as it can depend upon how big the fire is. The way we'll handle it is actually avoiding catching on fire yourself. This way, you can run through a burning building, fight back a blaze, try to put out a burning document that has been thrown into an open fireplace – it's all handled the same way. The Gamemaster will change the difficulty if the fire is particularly intense, but a failure means that you've caught fire in some way – an item of clothing has caught alight, or worse. A Disastrous result is Lethal, as it doesn't take long for the flames to totally engulf a person. A Bad or Failure result means that you've managed to put out the fire after suffering some burns, reducing the damage to 8 or 4 respectively. Again, Story Points are going to be the lifesaver in this situation.

Cold/Heat: Cold isn't quite so instant in its danger, it is all about exposure. Depending upon how cold it is, the Gamemaster will assign a damage level depending upon how extreme the temperature is. Characters will have to make rolls using their Strength and any suitable Skill (usually Survival, modified by Traits) to avoid exposure. This may have to be repeated every hour (or more often if the temperature is suitably frosty, such as the surface of Volag-Noc), the character gradually losing Attributes until they freeze to death.

The same effect can be used for exposure to extreme heat, like being caught in the open of the hot desert sun or exposed to the heat and magma of Pyrovilia. Again, the Gamemaster will assign a

damage level depending upon how hot it is, and Strength and Survival rolls are required to avoid taking damage from the heat.

These figures are approximations based on exposure without the correct clothing or protective gear. The Gamemaster should feel free to adjust these figures or make up their own to suit the situation.

Radiation: Radiation is nasty stuff, invisible and deadly. It's rare that characters will encounter sources of high radiation, but here are some guidelines just in case the characters stumble into a nuclear power plant that has been set to meltdown by a vengeful younger brother of a Time Agent. Radiation is measured in rems (or Roentgen Equivalent in Man, who said games weren't educational?). The higher the rems received, the more severe the damage. For example, an unshielded power plant core gives out around 500 rems per hour, a nuclear fallout cloud around 1000 rems per hour, and being at a nuclear plant when there's an accident you're looking around 2000 per hour. Exposure to any of these levels for an hour is usually fatal without a radiation suit (which halves the dosage). Even then, under 500 rems and you're looking at taking 12 points of damage an hour (on a Bad

Temperature	Damage
Above 55 Degrees Celsius	5 per 5 mins
Above 45 Degrees Celsius	3 per hour
Above 30 Degrees Celsius	1 per day
Below -5 Degrees Celsius	1 per day
Below -20 Degrees Celsius	3 per hour
Below -40 Degrees Celsius	5 per 5 mins

result, halve on a Fail to 6, or 1.5 on a Disastrous to 18) and looking forward to weeks of hospital treatment to recover. Unless, of course, you can shake it out into a shoe...

Vacuum: Without a spacesuit, going out into the vacuum of space is a one way trip to doomsville. Science fiction constantly argues over whether being exposed to vacuum results in suffocation, explosive decompression, instantly freezing due to the cold of space or cooking from unprotected exposure to the sun. However, we've seen that it's not as violent a death as some would have us believe, and exposure to vacuum is treated like drowning (see above). A Disastrous result at holding your breath while you're exposed to vacuum is Lethal, Bad or Failure results in 8 or 4 levels of damage respectively as the lungs struggle against the pressure. This will have to be repeated every thirty seconds with a Difficulty that gets harder every time (you can't hold your breath forever!).

LOSING A MENTAL CONFLICT

It's not just guns or other physical threats that can harm our heroes. There are many terrors out there that can sap the reserves or invade the mind. In most of these cases, this will be conducted just as any other Conflict. It can be as simple as failure resulting in being mentally controlled, scared or possessed, or worse. In more detailed mental Conflicts, characters take 'damage' from the encounter, just like a physical Conflict. The only difference is the damage inflicted is temporary.

Mental damage is inflicted just like physical damage, but using Ingenuity or Resolve instead of the Strength Attribute. The Gamemaster may apply bonuses if weapons are used such as a MITRE headset or other mind-bending equipment. Damage is usually taken from the character's Resolve, until it reaches zero and the character has lost his will to resist, or falls unconscious. This 'damage' is restored quickly afterwards, though the effects of losing may be longer-lasting if they're open to possession or mind control, sometimes gaining Bad Traits if the effects are severe enough.

GETTING SCARED

It is not hard to get scared when facing the unspeakable horrors of the universe. There are times, especially for the Doctor's companions, that there is little you can do except stand and scream! Probably shouldn't have gone off wandering down that dark woodland path alone, hmm?

Sometimes it's not just the innocent villager who gets terrified out of their wits. Many of the aliens the characters will encounter are just plain terrifying, and it'll be a brave individual who doesn't drop everything and stand there in quaking fear.

Facing something scary is simply another conflict. If the alien is particularly scary, it will have the Fear Factor Trait that'll modify the monster's Resolve and Presence. The character facing it will have to beat these with their own Resolve and Ingenuity, modified by any suitable Trait like 'Brave'. Remember, the Fear Factor Trait doesn't come into effect unless the creature is **actively** scaring the character.

For example, Donna is walking through the dark caves under Uther Pendragon's castle, wondering where the Doctor has sneaked off to. As she turns a corner, she sees a hideous winged creature, possibly something that spawned the legends of dragons, only this one is much scarier and uglier. She's scared, and makes a Resolve and Ingenuity roll against the monster's Resolve and Presence. The Gamemaster decides that the monster isn't as scary as it can be, as it hasn't seen her yet, so gives Donna a bonus on her roll of +2, saying that she's not as scared as the monster doesn't know she's there. She succeeds and prepares herself to sneak across the corridor and away.

The monster spots her, and turns. It roars at her, and she stands in abject terror. She needs to make the roll again, as it has seen her and is actively scaring her, getting the bonus from its Fear Factor! Donna's not going to get a bonus this time, and doesn't win this one – she stands there screaming!

If the character wins, they may be scared but they're able to continue as normal. However, if they fail against the creature, it the character can do very little other than stand there and scream. Failing by a lot, a Bad or Disastrous result, and the character may faint, run away or suffer from horrible nightmares for months.

FREEZE!

In many of the Doctor's adventures there are moments when things happen and people just stand and stare. For example, the characters encounter a group of people intending on taking over the world. They stand face to face with the villains as they reach for their foreheads and unzip their skin-suits, shaking off the disguises to reveal the Slitheen within. In the game, the players would have usually taken that opportunity, the 5-10 seconds of witnessing the dramatic reveal, to run, attack or do something while the aliens were helpless and busy wriggling out of their skinsuits.

It is during these dramatic and often shocking moments that the Gamemaster can demand that the players freeze. They're stunned into inactivity while the reveal happens. Characters who wish to act can spend a Story Point to do so, so long as it doesn't upset the Gamemaster's plans for the adventure. As long as the characters are in no danger while this reveal occurs, it makes things more dramatic. This optional rule may be used or discarded at the Gamemaster's discretion.

BEING POSSESSED

There are many alien beings in the universe who can take over the character, controlling their every action and thought. The living sun in the Torajii system could turn people into homicidal agents of its vengeful thoughts, and the Beast took over Toby Zed on Sanctuary Base 6 to become the living vessel of the Beast's consciousness.

Defending yourself against an alien presence that is trying to control your mind is a normal Conflict, with the alien's Resolve + Convince against the character's Resolve + Ingenuity (if a battle of wits) or Strength (if a battle of pure mental power). Any applicable Traits can modify the Attributes of each side. If the character wins, he retains his control and sanity. If the character fails they can opt to spend Story Points to retain control. If they're out of Story Points, the alien will take control, and the Gamemaster will dictate what they wish to do.

There may be moments when the character can retain control for a couple of seconds – stopping themselves from pulling that trigger, trying to tell the others what the alien's evil plans are or how to defeat it. It's not easy, but the Gamemaster may allow you to do this if it develops the story.

How to shake the thrall of the alien? It's going to cost Story Points, but if you're already possessed it probably means you've already run out of Story Points, so you're going to have to get them from your friends. They can donate Story Points – a rousing speech of support, a meaningful dialogue to remind you of who you are – anything that might bring you back to your senses may help.

LOSING A SOCIAL CONFLICT

Sometimes you simply lose an argument. Losing doesn't mean that you suffer physical damage, but you may lose face or respect in the eyes of others, or just fail to persuade the opponents to your way of thinking. A Disastrous result in an argument would mean that you'd pause for a while, possibly even contemplate their side of the argument.

Imagine the Conflict is a fistfight, only using brains and words instead of brute strength and fists. The Conflict runs as combat, only the players use suitable oratory or mental skills instead of Fighting and Marksman. They can dodge, just like a fight, using their skills. They will also take 'Damage' just as if they've been punched!

This is incredibly temporary 'damage', and it reduces the character's Attributes (usually Resolve to begin with) for the duration of the combat, just like actually getting hurt. When the character's Attributes get low, they react in just the same way as being injured but their injuries are to their pride, thoughts and social standing. They can turn and run away, or they can fight until their Attributes reach zero – at which point they have lost and will be completely convinced, persuaded or humiliated by their opponent. The 'Damage' to their Attributes is then restored, but a severe humiliation or loss will result in a change in the way people act around you. Major 'Damage' like this can result in gaining Bad

Traits. The actual amount of damage done is based on the character's Ingenuity (if a battle of wits) or Presence (if charm or charisma is involved). Just like a physical fight, every level of the Attribute is a level of 'Damage' they can inflict in a social Conflict.

HEALING

Most of the time, injuries or reduced Attributes will be restored to normal in between adventures. Time passes, you get better and recover from your wounds.

Some wounds are severe, and if the character has lost a lot of Attribute points, the Gamemaster may give them a Bad Trait. For example, losing a lot of Resolve due to being scared at a particular moment, trapped in the enemy ship in the dark with aliens crawling around, the Gamemaster may let them recover their Resolve between adventures, but the experience was so traumatic that they have developed the Phobia Trait. This most certainly will happen if an Attribute is reduced to zero.

If medical aid is at hand and you need to get back into the action as quickly as possible, a trained doctor or medic (someone with the Medicine Skill) can try to patch you up. A successful Medicine roll will 'heal' an injury, restoring levels of Attributes that have been lost. For a Success, 1 level is restored, 2 for a Good and 3 points for a Fantastic. The Gamemaster may apply modifiers if the injuries are severe or when treating someone with an unfamiliar biological make up.

This sort of medical assistance can only be done once for each injury. That is, if you are injured from a fall, reducing your Coordination by 1, someone can try to patch you up and restore that missing level. If they fail, it cannot be attempted again until the character sustains another injury. However, if you receive another 2 points of injury and your resident medic gets a Fantastic result, you will have all 3 points of injury restored.

Without medical aid, or after aid is given, natural healing is at a rate of 1 level of Attribute per day of full rest – that is, nothing more strenuous than making a cup of tea.

Normally, when one adventure ends, any injuries are healed and Attributes are restored to the normal level. However, there are exceptions – if the Gamemaster is planning a two or three part story, where very little time passes between, injuries will be kept, or healed slightly at the Gamemaster's discretion.

A good way to start a game is for all of the players to temporarily play unsuspecting (and usually nervous) support characters. If they do well, they could even receive Story Points that'll be rewarded to their normal characters when the main story starts. They could do anything, like play staff at Torchwood House as the Monks of St. Catherine come to take over, or the crew of Sanctuary Base 6 as odd things start happening before the Doctor and Rose arrive. More on running introductions like this can be found on p.133.

MULTIPLE INJURIES AND REDUCED ATTRIBUTES

There could be a time when the character has lost a lot of points. When an Attribute reaches zero, the character is unable to do anything related to that Attribute. So what does that mean for each Attribute?

Zero **Awareness** may mean that one or more of their senses have been temporarily impaired, leaving them unable to move around on their own. They're so dazed or unable to tell what is going on around them that they will not know what is happening, or may be unable to communicate.

Zero **Coordination**, they'll be flailing around as if they'd had one too many at the local pub. They'll keep falling over or tripping over the slightest thing, over reaching for items, knocking everything over. Probably best just to sit down and hope to recover.

Zero **Ingenuity** (not one that'll drop often) will mean the character is so tired or defeated they're unable to think sensibly or come up with any ideas. They may do foolish things, like blindly following foolhardy orders or believe what people say unquestioningly.

Zero **Presence** means the character will probably be unconscious, unable to talk or communicate until revived by medical means or given time to recover. If remaining conscious, they will refuse or be unable to communicate with anyone, shunning contact with others, as they seem threatening.

Zero **Resolve** means they've given up completely, admitted defeat and will sit around not really wanting to do anything. They become open to suggestion and likely to do anything they're told. If inundated with suggestions or orders they may react badly to the overwhelming instructions, striking out at everyone nearby.

Zero **Strength**, they're likely to collapse to the floor, unable to even stand. The character will have to be carried and will probably not have enough strength to defend or help themselves.

Hitting zero in an Attribute is pretty bad, and it may be that your character may develop a Bad Trait to reflect the lasting effects. Reach zero in more than one Attribute and things get serious. If three or more Attributes reach zero, not only will the character be almost unable to do anything, they're so badly injured that there is a good chance that they'll die.

DYING OR LEAVING THE TARDIS

Without Story Points to save you, taking too much damage can be fatal. An unlucky hit from a 'Lethal' class weapon will put an end to the character's adventures. If that seems harsh, you can just have the character be knocked unconscious and captured, or you can allow another character to spend Story Points on their behalf, pushing them out of harm's way.

However, if the character suffers multiple injuries and three or more of their Attributes have been reduced to zero, there's also a good chance they may be killed. If this is the case, the Gamemaster can offer the player a deal – the character gains the Unadventurous Bad Trait, in return for a Story Point that'll heal some of the character's health (see 'It was just a scratch!' on p.59). The character will still be unconscious and likely captured, but alive at least.

The Unadventurous Trait reflects the character's dislike of constantly being injured in their travels. They will continue, but the dissatisfaction will soon become evident. If this happens again, the Unadventurous Trait can be increased from a Minor to a Major Bad Trait. They're really not so keen with the constant threat to their lives. If the Unadventurous Trait grows higher than a Major Trait, the character will leave. They will ask to be returned home, or will settle somewhere that they will be happy, and leave the game. The player should then create a new character.

Although Companions can die, more often they leave the TARDIS through their own choice or circumstances the Gamemaster develops with the player to 'write them out'. It doesn't mean they won't return briefly in the future, but their return will be limited. If the original character died in a suitably heroic way, the player's new character may receive additional Story Points at character creation, or other bonuses, to reward such a great sacrifice in the name of a good story.

CHASES

MOVEMENT

Most of the time, you can move from one place to the next without any problem. No need to use those dice, though there are certain instances when moving about is difficult, or when you're being pursued by someone or something.

When movement is important, we start to discuss things in 'Areas'. Most of the time the actual size of an Area isn't important. They can mean different sizes depending upon the situation, from around 3m x 3m if you're on foot, to 30m x 30m if driving cars, or even larger when in space. You can move as many Areas as your effective Speed.

On foot, your Speed is equal to your Coordination. So if your Coordination is 3, you can move 3 Areas on foot. Simple! Some Traits modify this, such as Run for your Life!, or Slow (common in 'stomping' villains like the Cybermen).

If you're in a Vehicle, your Speed is equal to the speed of the vehicle plus your Coordination. More details of vehicles and their speeds can be found with the equipment (see p.66).

If the path is without barriers, obstacles or other problems, then moving is pretty easy and you don't need to roll. Simple obstacles, such as low pipes, slippery floor or the sudden appearance of a cat jumping out in front of you will need a normal roll, Coordination and a suitable Skill – Athletics if you're running, Transport of you're in a vehicle.

You can go faster than your Speed as well, but it'll require a roll (again, Coordination and either Athletics or Transport). If you succeed, you increase the number of Areas you move depending upon the Result (+1 for a Success, +2 for a Good or +3 for Fantastic!). If you fail, you've tripped or scraped the vehicle and it's slowed you down – that's the risk you take for pushing yourself a little too far. You reduce the number of Areas you travel an equal amount for the failure (-1 for a Failure, -2 for a Bad, or -3 for Disastrous). On top of that, a Disastrous Result could mean that your vehicle, or yourself, takes some damage from crashing or tripping over.

PURSUIT!

Chases are a simple case of comparing how fast the two (or more) people are moving. If you make a little line of Areas, you can place miniatures, jelly babies or counters on them to represent the characters. In the back of this book you'll find photocopiable Area squares that you can cut out, draw on obstacles or plot out maps. Most chases will start with the various people 2 or 3 Areas away from each other, it'll depend on the situation and how the chase starts.

A chase is an Extended Conflict. The winner gets away or catches up, depending on where they are in the chase. If the way is tricky, there can be modifiers. However, chases are meant to be played fast, quick and exciting, so the rules are designed to be as simple as possible. If at any time, the Gamemaster decides this is slowing things down, ignore the rules and run with it. However, if it is important to resolve an outcome of a chase in detail, the following rules should break it down into a simple, yet exciting series of Action Rounds.

Each Action Round, simply compare the Speeds of both characters involved. Look at the Speed of the person running away, and take away the Speed of the person pursuing them. Lets look at an example to explain it all. Christina is running away, being chased by a Slab. Her Coordination is 4, the Slab has 3. There's a difference of 1, so every go in the Round, Christina will increase the gap between them by one Area.

However, both sides can make rolls to push themselves a bit faster. Continuing the example, the Slab lurches forwards and tries to increase its speed, and Christina will have to do the

MODIFIERS FOR TERRAIN

Sometimes the way isn't always clear, but worrying about the terrain can slow things down – literally. If the way isn't simply open roads or skies, the characters may have to make Coordination and Athletics or Transport rolls to see how the terrain affects the way ahead. The Difficulty of entering an Area with such a terrain can be determined using the guidelines below. Roll just as if you were trying to go faster than your normal Speed (see above), only the Difficulty is determined by the terrain. Success means the character can travel through as normal, possibly even faster than their Speed, failure means that the Terrain has slowed them down. A Disastrous Result, as before, can mean they have crashed, bashed their head on a pipe, slipped on ice or something similar.

Difficulty	Terrain
6	Open road
9	Open ground, field
12	Normal street, average traffic and pedestrians
15	Busy street, stairs, undergrowth
18	Loose rubble, dense forest, ladders, very crowded street during rush hour.
21	Swamp, mountainous

same. The terrain is normal, so no modifiers there. The Slab rolls Coordination and Athletics, getting a Success, so the Slab gets +1 to its Speed this time, increasing it to 4. Christina rolls her Coordination and Athletics as well, getting a Good Result, so she gets +2 on her Speed, increasing it to 6. Despite the Slab pushing itself, Christina has managed to increase the gap between them by 2 Areas this Round.

If the number of Areas between the characters is reduced to Zero (0), then the pursuer has caught up with the pursued. If the number of Areas between them increases over 6, then the pursued usually escapes. In some circumstances, where visibility is particularly poor, this may be reduced (such as a busy city centre). The same goes for the reverse, in open space or the countryside, where you can see the target a long way off, the number of Areas required to escape may be increased at the Gamemaster's discretion.

RUNNING ORDER

If you'll pardon the pun, sometimes you need to know who goes when in a chase. Most of the time, you're just comparing Speeds and seeing if there is any ground gained or lost between the parties involved. This happens simultaneously.

However, if one of the people involved decides to pull a Stunt (see below), or open fire during the chase, then the person with the highest Awareness goes first. Yes, Awareness, not Coordination. You may be faster, but most of the time things are happening quickly and you'll need your wits about you, so being able to notice what's going on in the heat of a chase will give you the advantage. Whoever has the highest Awareness can act first (or choose to go second if they think it'll be an advantage).

COMBAT IN CHASES

You've seen the cool action movies where they shoot at each other while careening down multi-laned streets with traffic weaving between them. They do make it look easy, but it's not. However, this game is all about great storytelling and exciting drama. Characters can shoot at each other while engaged in a chase. Shooting at a target ahead while running or driving is easier than shooting behind. Remember, they will have used their Action running or driving, so will have a -2 penalty before taking into account that the target will be moving (another -2 penalty, or more if they are in vehicles travelling at very different speeds, and another -2 if shooting behind them – then there's the chance of crashing into something). It's not going to be easy to hit them (unless the vehicle is huge, making it a little easier to hit), so the best bet is to try to catch up or force them to stop.

DOING SOMETHING CRAZY

There's nothing like doing something crazy to make a Chase more exciting. It can be anything that has a bit of danger involved, from vaulting over a fence when running on foot to driving your motorcycle on the pavement to driving a car through a shopping mall or the wrong way down a motorway. The crazier the Stunt, the more difficult it is going to be, however if you're successful it could mean a quick escape. If you're feeling daring, you can opt to perform a 'Stunt'.

The player can determine what it is, and the Difficulty of the Stunt. The player will have to beat this Difficulty to perform the Stunt – failing this and the Stunt goes wrong and they risk crashing or tripping over. If they succeed, the NPC will have to repeat the Stunt to keep up, at the same Difficulty. Any difference in success levels (Fantastic, Good or Success) between those performing the Stunts can widen or shorten the distance between them by as many Areas as the difference.

For example, two Slabs are chasing Christina through the streets of Chinatown. It's a busy street filled with market stalls and shoppers, but the Slabs are keeping up. Christina decides she'll have to do something drastic to shake them, doubling back and jumping over a market table. She's quick and dextrous, and decides that she'll be easily able to make a jump and roll through the obstacle, knocking things over to block her pursuer's way. Christina's player suggests to the Gamemaster that the Difficulty of the task should be 17. The Gamemaster agrees, and Christina has to succeed to perform the Stunt. She rolls, adds her Coordination and Athletics, and dives easily through with a Good result. The first Slab reaches the stall and has to beat the same Difficulty. He succeeds, but only just with a Success. The second doesn't make it, getting a Bad result, tripping over the market stall and landing on the floor, bashing his black motorcycle helmet on the kerb. That's one of the two out of the picture (she'll have gained 4 Areas on this Slab, and then it will spend next action recovering from the fall). Christina's roll was a level higher than the Slab that made it through means that she's widened the gap between them by one Area.

STUNTS

You can try many Stunts to get away. You could try evading, jumping or turning down a side alley, hoping the pursuers fail to see where you went. Or stopping completely to hide somewhere (turning the chase into a Conflict to hide – though you need to be far enough away that the pursuers don't see you trying to hide), or performing the wildest Stunts imaginable like jumping over rooftops, darting in front of a train, or other dangerous moves. The risks may mean that the Difficulty is high enough to deter your pursuers, but it may be so hard that you fail and put your own life at risk!

COOPERATING IN A CHASE

Of course, if there are multiple people involved in the chase each should roll separately. This way, if someone is particularly slow, there's a good chance that they'll be caught. It'll be up to the rest of the group to see if they hold back and wait for them. If someone is slow and holding the group up, they can act as a whole, with the faster characters helping the slower ones to escape. In this case, the characters all roll separately as before, but the slow character can be helped along with the other characters providing a bonus using the Cooperation rules (see p.38).

For example, the Doctor, Rose and Sarah Jane are running from a group of Sontarans, however Sarah Jane has twisted her ankle and her Coordination (and therefore her Speed) has been reduced to 1. The Doctor and Rose aren't pushing themselves, so they don't have to roll, instead they help Sarah Jane along so their Speed is reduced to match hers. Sarah Jane is pushing herself to move faster, rolling her Coordination and Athletics, gaining a +4 bonus from the Doctor and Rose helping her to run. She gets a Good Result from her roll, adding +2 to her Speed, making it 3. They've gained some ground on the Sontarans, but not as much as they could have.

CHASE SUMMARY

1) Determine how far away each person is, usually 2-3 Areas away.

2) Calculate Speed of each person in the chase (Coordination if on foot, Coordination + Vehicle Speed if using a vehicle).

3) Subtract the Speed of the person being chased from the Speed of the pursuer. This is the number of Areas the pursuer will gain (or lose) each Action Round. (If the person being chased has a higher Speed they will widen the gap, if the person chasing has a higher Speed the gap will decrease).

4) Determine if anyone wishes to roll to increase their Speed.

5) If anyone wishes to try to pull a Stunt (see Doing Something Crazy p.56).

6) If anyone wishes to attempt any combat, roll now (see Combat in Chases p.56).

7) If the gap between them is reduced to zero, the chase is over and they've caught up. If the gap is increased to over six Areas (or more, determined by the Gamemaster) the fleeing character has escaped. Otherwise, return to stage 1.

STORY POINTS

You've heard the term Story Points used many times so far, and each player should already have some marked down on their character sheet. Before everyone starts playing, the Gamemaster will hand out a number of tokens to each player equal to their Story Points. That way, when they spend a Story Point, they simply hand the token back to the Gamemaster rather than having to rub out numbers constantly on the character sheet until you can see through it. If the Gamemaster rewards the players for good play or aiding the story, he'll hand some back to you. Simple as that.

But what do they do and how are they used?

Story Points are used to change events in a player's favour. There may be times when you hardly have to use them, or in the heat of a climatic battle with superior enemy forces, you may find that Story Points are changing hands faster than the vinegar in a chip shop. It's not just the players that have Story Points – some villains have a number of Story Points that the Gamemaster can use to keep them alive longer, or so they can escape to plot another master plan that the players will have to thwart. They didn't get to their position of power only to be foiled by a player and a few strategic Story Points. They have Story Points of their own to allow them to provide a bit of a challenge at least!

Story Points can be spent to bend the laws of reality so that characters succeed where they normally would fail, or survive where they normally would have been killed. See, we told you they'd be useful didn't we? Of course, it's not all spend spend spend! You can gain Story Points through good play, by acting in character and keeping the game progressing smoothly, ensuring everyone has fun. And, it's not just your character who has these Story Points. Vital items of equipment or scientific devices have points that aid in the adventure.

Story Points can be used in many different ways. The Gamemaster will advise if it's a good or bad time to use them and, as always, the Gamemaster will have final say. The Gamemaster may also limit the number of Story Points used in any particular adventure or session. Below we've presented some uses for Story Points, explaining how they work in the game.

"I dunno... I'm stumped..."

The characters should be able to follow clues from one place to the next during the story, gradually leading them to the villains and the culmination of the plot. However, there can be times when the characters miss a clue, get stumped and simply do not know what to do next. If the players are really stuck and don't know where to go or what to do next, they can opt to spend a Story Point and the Gamemaster can give them a subtle nudge in the right direction. The character that spends the point suddenly realises the way to go and makes a suggestion to the rest.

"We only get one shot at this."

If the character knows beforehand that the outcome of a particular roll is vital to their success, that the fate of the universe may revolve around that one roll, then it may be that the player will want to spend a Story Point to add a little to the roll. The character steels themselves for the task, and takes a deep breath. In game terms, the character spends a Story Point and can add an additional two six-sided dice to the roll. This isn't a guaranteed success, after all you could roll two '1's, but there is a chance you could succeed phenomenally well. The player will have to judge if the task is worth spending a valuable Story Point.

If the Gamemaster agrees, for a particularly vital action that may effect everything in the game, the player may spend more than one

Story Point to add an extra six sided die for each additional Point spent. So if you spend 3 Story Points, you get the two extra dice from the first Point, and another two from the second two Points, meaning you'd roll four extra dice on top of the two you'd normally roll! It must be a desperate action that requires that many dice! This is an optional rule and could result in some very high rolls.

"That was close, nearly didn't make it!"
Failing at something can be disastrous. Worse, it can be fatal if the task is life threatening. Luckily, if you fail at a roll, you have the option to 'tweak' the result a little and succeed. This must be done straight after the roll in question – there's no jumping back in time to fix something an hour or a week later.

As soon as you know you've failed at something you have the option to spend Story Points to improve the result. A single Story Point will bump the result up one level in the character's favour. For example, a Disastrous result – which can often be fatal in a Conflict – can be bumped up one to a Bad result. A Bad becomes a Failure, a Failure becomes a Success result, and so on.

If it's a truly essential roll and you simply **have** to make it, you can spend more than one Story Point at a time to succeed from a disastrous fail. One point per bump in levels means that you can move from a Disastrous to a Success result with three Story Points.

The only limit in doing this is that you cannot bump a roll in your favour higher than a Success result. After all, you would have failed normally, so there's **no** spending five Story Points to get a Fantastic result. Reality can bend a little, but you can't bend it **that** far. It'd break!

Of course, you can end up spending more points than planned. Villains have Story Points as well, and it may be that a pivotal Conflict becomes a match between who can spend the most Story Points to win. Spending Story Points to succeed where you would have failed doesn't mean that the villain cannot spend some of their Story Points to ensure your failure remains!

"It was just a scratch"
The rules usually mean that a character will only really receive an injury when they have run out of Story Points and cannot avoid taking damage (by spending points to bump the results as above). However, characters may opt to accept the injury, possibly to gain Story Points for making things dramatically exciting (see 'Gaining Story Points' on p.62).

Injuries are usually ignored from one adventure to the next, unless the Gamemaster decides that the injury is particularly severe or long term (which can sometimes involve gaining a Bad Trait). The Gamemaster may allow players to 'buy off' injuries for Story Points at suitably quiet moments or if the character needs that extra boost before the climax, when they get their second wind. This can be particularly handy in two- or three-part adventures where the characters have little time to recover.

Every Story Point spent in this way restores half (round up this time, we'll be generous) of the Attribute levels that have been lost due to injury or losing a Conflict.

For example, if the character has taken a couple of hits and last lost 5 levels of Attributes from these injuries, they could spend a Story Point and recover 3 of them (2.5 rounded up). The player can decide which Attributes are restored, but it should be rationalised with a suitable explanation (second wind, grim determination, five minutes sat down, nice cup of tea, etc).

"You're the most remarkable man I've ever met. But I don't think you're quite capable of that."
Sometimes the Doctor does something absolutely remarkable, and even his companions have been known to do the impossible. In this game, everything is possible, but it comes with a high price. For example, the Doctor traps the Family of Blood in various places for eternity, and Rose absorbed the heart of the TARDIS to banish the Dalek fleet to dust. How could this be possible and how can you do this in the game?

In preparation for the coming game, the Gamemaster chats with the Doctor's player and they decide that the most fitting and

dramatic way to deal with the Family of Blood is to give them a suitably dramatic demise. The Gamemaster and the Doctor's player do not know what that'll be yet, but they think it's going to be big, and may require a lot of Story Points for the Doctor to pull it off. The Gamemaster says he'll give the Doctor's player a whole load of Story Points to accomplish this but he'll have to do something really dramatic to earn these points. The Gamemaster has an idea for a cool adventure, turning the Doctor human for a while. It'd make a great story, add some dramatic tension and challenge the player to be someone else for a while. In return, the Gamemaster says that when the time comes, the Doctor will have a whole heap of extra Story Points that should be used to dispatch the Family at the climax.

In the other example, Rose's player puts her life at risk by absorbing part of the Vortex, the heart of the TARDIS. It's risky, it's a fatal move, but it's the only way that Rose's player can see of saving the Doctor and humanity from the Daleks. As this is going to kill her character, the Gamemaster awards Rose a load of Story Points for her bravery and self sacrifice, points that can be used to dispel the Daleks and resurrect Jack. However, this is fatal as we've said before, and the Doctor opts to save her life by absorbing the power from her when she's removed the threat. Again, this will kill him, but the Gamemaster rewards his selfless bravery. The Doctor's player uses most of these Story Points to save Rose's life. The remaining points he saves to regenerate.

Hopefully, these examples give you an idea of how all this works, without going into too much detail with numbers and points and such. Basically, if you do something suitably dramatic, brave or selfless, that makes a great story, the Gamemaster will award you extra Story Points that can be used to do dramatic and cool things that make a great story fantastic.

"Hang on, I have an idea!"

This is where things get a little radical. A little like the 'doing something remarkable', Story Points allow you to bend the plot and manipulate the story to save yourself in times of need. The 'unlikelyness' of what you want to happen determines how many Story Points this costs. It could be anything: You decide that the major villain won't kill the entire

group because he's taken one look at Martha and fallen madly in love.

The TARDIS just happens to know where to go to rescue the rest of the group who are trapped, despite you not knowing how to pilot it. The possibilities are endless. However, the Gamemaster will have to approve, and will determine how expensive it is going to be. He may decide that there is no way that your idea will work, but instead of the villain falling for Martha, his chief guard will as it is more likely and less upsetting to the plot. In fact, it may lead to a whole new plot twist!

"What's that you're building?"

Some objects and devices are so intrinsic to the story and characters they have their own Story Points. You'll notice that certain items you're familiar with, such as the TARDIS or the Doctor's Sonic Screwdriver, have Story Points. These can be used by anyone who has the item to help them on their way. For example, the Sonic Screwdriver can be used for many, many things. Opening a locked door is a standard function of such Gadgets (note the capital there, it's important). However, Gadgets with Story Points can sometimes do something that they're not designed for, such as plugging the Sonic Screwdriver into a microwave oven to send a communication signal into space. Story Points spent like this come from the Gadget's Story Points, not the characters. These can be topped up by the character, or by the Gamemaster if he thinks it serves the plot. The Gamemaster may reward the device a bit like 'Doing something remarkable' above, if the device is removed, put in danger or temporarily destroyed as part of the story.

Wild superscience devices can be created as well with a little 'jiggery-pokery'. Devices can do fantastic things or just aid the story such as the 'Timey-wimey Detector' or the genetic analyser that the Doctor cobbles together in Manhattan. These items have Story Points that are from the person who creates them, as if the item's creator is investing points into the device.

This can also be a handy way of transferring Story Points from one character to another in times of need, by simply giving them the useful item to aid them. For example, when Professor Lazarus had mutated and was attacking the people at the science presentation, the Doctor gave Martha the Sonic Screwdriver to help her open all of the doors and get the innocent people to safety.

Further information on creating superscience devices and 'jiggery-pokery' is on p.68.

"Like this, Doctor?"

You may not know how to do something, but as long as someone has shown you what to do, you may become a natural at it. In this case, as long as someone has told you what to do and how to do it, by spending a Story Point, you can do something technical that you've no Skill in. This is limited to very basic things, like pressing the right sequence of buttons, cutting the right series of wires at the right time or using the Sonic Screwdriver to open doors. If you've been shown exactly what to do, you spend a Story Point and effectively have the same Skill as the person who showed you how to do it. You add that to your Attribute as before, ignoring the unskilled penalties, and roll as if you know what you're doing. You can only do this for one specific scene, and you cannot get a result higher than a Success.

For example: The Doctor needs to rush off and work on the ship's engines while the **SS Nakamura** spins out of control into an asteroid field. He tells Donna that she needs to keep pressing a sequence of buttons that'll keep rotating the remaining 25% of the ship's shields to the right quadrant to protect the ship from the first of the asteroids. She hasn't a clue what she's doing, but after a quick lesson it looks a bit like a strange old video game. Her Skill, after spending a Story Point, is equal to the Doctor's when rolling to put the shields in the right place. Donna cannot get higher than a Success on the rolls, but it should be enough to protect the ship while the Doctor sorts it out. If, in a later scene, she's asked to do the same again – she can spend another Story Point and be shown again what to do, or just admit that she didn't know what she was doing and was just pressing buttons randomly (which seemed to work!).

Just how many Story Points should you gain or spend from a dramatic turn of events?

Below are a few guidelines to help Gamemasters when it comes to these dramatic exchanges of Story Points from both 'doing something remarkable' as well as doing things a little different than planned. These guidelines are both for spending Story Points for 'bending reality' a little, and for gaining Story Points for doing something that will aid in the plot the Gamemaster has planned.

Story Points	Effect
1-2	Tiny: It's an expenditure to make a change, but we're talking small stuff here. You remembered your hat (see, Donna was right) at the particular moment when not having a hat is a tremendous faux pas, or you remembered where you'd dropped a vital piece of equipment.
3-4	Minor: This is still fairly expensive for your average character, but it doesn't bend reality too drastically. At that vital moment, you work out how to generate the power needed to refuel the ship, or make a villain's henchman fall in love with your character (helping you to escape later on).
5-6	Medium: It's a pretty hefty amount here for a character, but this could be a serious plot twist – a squad of UNIT soldiers turn up to investigate the goings on, just as the characters are finding themselves outgunned, or they learn that the only way to save another character is through an extreme sacrifice of their own.
7-8	Serious: We're getting into real plot-changing details here. The TARDIS materialises around the characters just as they have been thrown out of a ship's airlock into space, or player agrees that their character should be captured and work for the villains as a double agent for an entire adventure.
9-10	Massive: It's rare that something quite as plot defining as this will boil down to spending or receiving Story Points, but we're getting into Rose absorbing the heart of the TARDIS territory here, and the sacrifice she (and later the Doctor) makes to remove the Daleks from the universe.
11+	Climactic: There are few events so massively important that they would need this many Story Points, and it's rare that a character will have so many points spare. This is up there with being able to trap villains for eternity, and you'll have had to do something serious to have the points to spend (such as, become human and change your memory) in order to do it.

"You can do it, I know you can."
It's getting near the end of the adventure, things are getting desperate and you're out of Story Points. You know you've got a frantic dash across an open courtyard while Sontarans are shooting at you, and it's going to be almost suicidal without some Story Points. Luckily, the Doctor has loads – he's done some really daring and astounding things so far, and put himself in terrible danger to help the hopeless. If only you had some of his Story Points...

That's no problem. Characters can donate Story Points to each other to help through a particularly major moment. This can be done in many ways, a dramatic and rousing speech, a word of encouragement or even a kiss. If it's dramatic, moving, rousing and encouraging, and the other player is willing to share their Story Points to keep you going, then this sort of gaming should be encouraged.

GAINING STORY POINTS

The Gamemaster awards Story Points for many reasons. Often, just completing a set task will be enough to get the player a couple, though more will be awarded for making the adventure dramatic, exciting and playing 'in character'. Good roleplaying is essential, and the Gamemaster will reward this. Good roleplaying and achieving your goals (both the ones in the story and your Personal Goal (see p.49) will not only result in gaining Story Points, but may lead to improving Skills, Traits or even Attributes!

Making the story dramatic doesn't mean that you should be acting foolishly or recklessly, unless that is part of your character's personality and nature. Showing ingenuity, bravery and above all making the adventure (and the game as a whole) fun will be rewarded.

Have a look at a few of these examples to see how players can gain Story Points for doing something dramatic.

"I won't leave them behind!"
Heroes do heroic things, like risking their lives for their friends or putting themselves in danger to save an entire planet of innocent victims. Most of the time, the characters will be heroic in every adventure, but every now and then they will be placed in a situation where they can choose to save themselves and escape or put their own lives at risk for the sake of others. Putting the safety of innocents and their friends before themselves is what makes the characters special. Choosing to act heroically at the appropriate moment deserves reward. If the Gamemaster decides it is fitting and the character isn't acting foolishly or out of character, he will award 1-3 Story Points for their bravery.

"Captured... yet again."
Sometimes it suits the plot better to just give in and get captured, rather than force another

fight. The Doctor will usually allow himself to be captured rather than resist violently. After all, you can always plot your escape later if it means that you prevent a fight where innocent people could be hurt or killed.

Giving up and getting captured, if it suits the storyline and doesn't cause major problems for the Gamemaster (it shouldn't do), will mean the character will gain one or two Story Points to use later – usually to help execute their escape!

"I can't do that, I just can't..."
Bad Traits are there for many reasons – they make the character more interesting, give them some foibles that spice them up a bit and provide restrictions to their abilities and behaviour. If you have the Bad Trait Phobia (Spiders), it is assumed that you will remember this fact when you come face to face with the Empress of the Racnoss. If you play to your weaknesses and remain in character, throwing in some moments every now and then that show your limitations, you will receive a Story Point (sometimes two if

it is a Major Bad Trait and excellent timing for the plot). Examples include accidentally dropping something vital down a lift shaft due to your Clumsy Bad Trait, or wading into a situation without checking first due to your Impulsiveness, or refusing to allow the alien to die because of your Code of Conduct.

LOSING STORY POINTS

"As if I would ask her to kill."
Killing is wrong. Simple as that. The Doctor will not allow it and knows that killing is almost always the worst possible solution to any problem. Even when you have to kill from mercy or necessity, it leaves things with a bitter aftertaste and people are noticeably changed from the experience. While Captain Jack Harkness is a little trigger happy (and his exploits with the people under the pavement are even worse), the Doctor is there to stop him and keep him on the correct course.

There will be times when you have to defend yourself, or times when you have to leave people behind, but the Gamemaster will know when you're doing the right thing. However, killing in cold blood – deliberately – against unarmed opponents, is **very** wrong. If the Gamemaster feels that your character has killed someone or something that was unnecessary, you will lose ALL of your Story Points. If it is done in a particularly cold-hearted way, the Gamemaster may even deduct half of all of the other players' Story Points too, as they should have stopped you.

MAXIMUM STORY POINTS

When the characters were created they were given a Story Point total – this is their maximum number of Story Points between adventures. In most cases this is 12, though if the character has purchased some Special Traits this figure can change. As the adventure progresses, the character can hold more Story Points than this, though usually this is building up to a big expenditure at the story's climax. When the adventure is over, the characters usually heal all their wounds, and if their Story Points are above their maximum, they are reduced back to 12 (or whatever their maximum is). If they have less than that, the Gamemaster will just replenish what they think is fitting depending upon how well they play.

GROWING FROM THE EXPERIENCE

Sounds like one of those new-age evening classes, doesn't it? Here's where we go into detail to look at improving the characters over time.

The Gamemaster will reward good roleplaying and teamworking in many ways. It won't happen every session, but usually at the end of an adventure full of exciting gaming when the players are really getting involved and doing lots of cool stuff, the Gamemaster may reward them with the chance of improving the characters.

If they've played in character, made the game fun and exciting, and helped to tell a great story, the Gamemaster may reward them by allowing the player to increase a suitable Skill, gain (or remove) a Trait, or in rare cases even increasing an Attribute. Such rewards are especially forthcoming if the character has, in some way, achieved their personal Goal. Here's how:

ATTRIBUTES

With exercise, practice and dedication, a character's Attributes can increase. It is not easy, and isn't likely to happen very often, but with work, Attributes can grow to reflect the character's development and experience in time travelling adventures and saving the universe. Increasing an Attribute is very rare, but it can happen – usually no more often than once in a dozen adventures.

The Gamemaster will decide the rare occasions that a character's Attribute will increase. Has the character done enough to warrant an increase in an Attribute? Have they done something that reflects the Attribute in question? Have they been particularly ingenious over the last few of adventures, or have they shown great determination and drive? The Attribute in question should be something that has come into play significantly over the last couple of adventures or sessions.

Increases in Attributes are rare, but these increases are particularly rare in above average Attributes. Travelling with the Doctor (or simply striving to make the universe a better place) usually brings out the best in people, and makes them above average. Rose was just a shop girl who went on to save the world, as did Mickey. Attributes that are less than average (2 or worse) are more likely to be improved than those that are already above average (4 or better). However, this isn't set in stone, and if the Gamemaster and the player agree that an Attribute has come into play a lot in recent adventures and warrants an increase, then go for it.

People don't suddenly get stronger or smarter overnight, and this is why you need to rationalise it with the player. Maybe the increase will be the result of a story suggested by the Gamemaster or increased over time through a sub-plot that'll cover many adventures. It may take a little while, but Attributes can be raised if the story permits it. Of course, if you're a normal human, your Attributes can never go above 6. For alien or extraordinary characters, Attributes can grow above level 6, but this is incredibly rare.

SKILLS

Skills are more likely to improve over time, but again they require some practice. Using a particular Skill a lot means you're bound to get better and better at it (unless you keep failing all the time, though we do learn from our mistakes). Whereas Attributes only increase maybe once in a dozen adventures, Skills can improve more often, but only when it is fitting to the development of a character.

Increasing a Skill cannot be done at the same time as raising an Attribute, and again there should be some rationality behind it – have they shown some great skill at driving during a car chase? Their Transport Skill should be the one to go up. If you want to increase something different, you can, but players should discuss things first with the Gamemaster to try to come up with a good reason for their sudden improvement. And it's not just Skills that can improve – you could gain a new Area of Expertise if you've really developed an affinity for something.

REMOVING BAD TRAITS/BUYING GOOD TRAITS

Bad Traits are a nuisance. They can be detrimental to the character and hinder their progress. Sometimes they have been gained through injury or psychological trauma, though often they have been picked during character creation to make the character more interesting and to gain extra points. As these Traits can be such a pain, it's only sensible that you may wish to remove them.

This isn't easy. It's not like you can suddenly regain the use of a missing hand (unless you've recently regenerated). The Gamemaster will listen to the request to remove the Trait and together the Gamemaster and players can formulate a way to work removing the Trait into the storyline of one or more adventures, whether it is gaining the technology that will remove a physical impairment, or working at their fears to overcome that particular phobia.

In a similar way, the character could develop a new Good Trait if it suits both the character and the story. In most cases, these are just Minor or sometimes Major Traits, but in rare occasions (especially if it suits the plots the Gamemaster has planned) a Special Trait can be developed. A prime example of this is Captain Jack and his indestructibility. Jack goes from being a debonair con man to Earth-defending hero and if this was part of the game, the Gamemaster could bestow Jack with the regenerative powers that Rose gives him accidentally, making him a more important character. Such major changes can unbalance the game, and character's maximum Story Point totals may alter to reflect this.

Again, removing Bad Traits, or gaining new Good Traits does not happen overnight, and only really occurs after great gaming that deserves a good reward.

CHANGING YOUR PERSONAL GOAL

Personal Goals are quite deep-seated in the character's personality, but it doesn't mean that they cannot change. It doesn't happen often, and will need some rationalisation with the Gamemaster. It may occur after a Goal has been satisfactorily reached, or if there's something new the character wants more. It should only happen in between adventures, and then not very often, only to reflect an important change in the character's motivation or personal storyline.

INCREASING STORY POINTS

Story Points are replenished a little in between adventures, but sometimes characters deserve a helping hand. They could be particularly brave ordinary people, but their actions deserve a reward. The Gamemaster may offer the character a boost to their Story Point limit, raising it above their usual maximum. Again, this isn't common, but sometimes great and dramatic storytelling means that their Story Point max should be raised to encourage even more dramatic storytelling.

GROWING AS A PERSON

Ignoring points and the like, it could be that the character simply grows. Not physically (unless they're still a child when you started playing the character), but as a person. Don't forget that character development can be more than just numbers. The Gamemaster can reward the players with Gadgets, equipment, an interesting sub-plot like a romantic encounter or a spotlight adventure where their character can really shine. There are many ways a character, and the player, can be rewarded for a great bit of game playing without just increasing numbers on the character sheet.

BOYS AND THEIR TOYS

Basically, there are two kinds of item in **Doctor Who: Adventures in Time and Space** – Equipment and Gadgets. Equipment refers to normal items that you use, such as tools, torches and so on. Gadgets are something special, they do cool things and can be the focus of whole adventures.

EQUIPMENT

Equipment is the everyday sort of item you see around you. Nothing too important – a can opener, a map, a torch or a gun. They may be useful and help you during adventures but, aside from doing their job as a tool, they have no extra abilities and do not give the user any additional skill.

For example, if Mickey's trying to open the side of a computer terminal on a spaceship, he takes out his trusty screwdriver (a normal one, none of these fancy sonic or laser things) and has a go at opening it. Normally, his player wouldn't need to make a roll, but if there's something that makes it tricky (it's dark, or the bad guys are beating down the doors and time is of the essence), the Gamemaster may ask for a Coordination and Technology roll. The screwdriver itself doesn't affect the roll – but it would make the task much harder if he didn't have it!

The only things to look out for are vehicles (not a tremendously common thing in the Doctor's adventures) and equipment from outside of your time and technological experience. This is why each character has marked on their sheet their place of origin and the Technology Level they are accustomed to.

TECHNOLOGY LEVELS

There are times during the game that characters may encounter technology from outside of their home time period. This could be flintlock pistols, crystal computers, space ships or Bakelite radios. To help space- (and time-) faring species avoid any technological or cultural mistakes, such as arriving in the Palaeolithic Era and accidentally leaving a TV remote control behind, planets and places are labelled with a Technology Level. As noted many times in the Doctor's adventures, Earth in the 20th-21st Century is a Level 5 planet (see the table on p.32).

If a character uses technology from outside of their home Tech Level, they incur a penalty to the roll. Every level the technology is more advanced than the character imposes a cumulative -2 penalty. Every level the technology is below the character means a -1 penalty (it is easier to use items from your past than it is your future).

For example, Donna is trying to get the TARDIS to work while the Doctor isn't present. The Gamemaster normally wouldn't allow such an action as she doesn't have the Vortex Trait, but she just wants to move it to another part of the building to rescue the Doctor, not to time travel. Donna is from 21st Century Earth (Tech Level 5), whereas the TARDIS is Tech Level 10. That's 5 levels above her experience, so that'll be 5 x -2 penalties = -10. It's unlikely that she's going to be able to get it to work.

VEHICLES

The Doctor doesn't use many vehicles. He has his TARDIS, so he's doesn't usually need any other form of transport. Sure, there was a time when he was exiled to Earth and had a couple of nice cars (Bessie, and the Whomobile), but the Doctor is a little too mobile (both in Time and Space) to rely on vehicles.

We'll look in greater depth at spaceships, space stations and time craft in a future expansion, but for now all we need to worry

VEHICLES EXAMPLE

Captain Jack and Martha are running to chase after one of the deadly robot assassins of the Black Horizon. They run through the streets, though the robot is doing well to stay an equal distance away from them. They run through alleys and streets, until the robot reaches its hover-bike. It leaps on, fires it up and jets off towards the highway. Jack leaps onto the back of the only other bike in the street, presses a couple of buttons on his watch and the bike bursts into life. There are no other vehicles when Martha reaches the street, and Jack is already zooming off. Martha runs to try to keep up...

First Action Round, the robot, Jack and Martha all check to see how they do in the chase. The robot and Jack are both on hover-bikes, which have Speeds of 10. Martha is on foot, only has a Speed of 3. The robot starts at 3 Areas ahead of Jack and Martha. The robot adds its Coordination of 3 to the Speed of 10 from the bike – that's a total of 13. Jack takes his Coordination of 4 and adds the +10 from the bike. That's 14, compared to the 13 of the robot. Every new Round, Jack will catch up by 1 Area. Martha uses her Coordination of 3, but being on foot she gains nothing on this. She could run, push herself a bit, but still they will gain 10+ Areas on her every Round, very quickly they are going to be dust on the horizon so she stops and leaves Jack to it...

So, the robot was 3 Areas ahead, Jack catches up an Area every Round. Jack's going to keep trying to catch up, but the robot is going to try a stunt to get away. He's going to try a sudden turn into an alleyway hoping to shake Jack. He'll leave it to the last minute and sets the Difficulty at a Tricky 15. His Coordination of 3, Transport of 3, rolls 8 and gets a total result of 14. He's failed, smacking the bike into the wall as he turns, the bike shudders and bits fly off – at a Speed of 13, hitting a wall does half of that in damage (round down to 6). However, Jack has to make that turn too, adding his Coordination of 4, Transport of 4, rolls 9 and gets 17. He just makes it and scrapes his jacket on the wall. The stunt didn't work out as planned, and the robot is injured and has damaged the bike. It's lost half of its hit capacity, so its Speed is halved to 5.

With the damage the bike took reducing the Speed, Jack is going to catch up very soon.

Some example vehicles:

Motorcycle			
Armour:	0	Hit Capacity: 6	Speed: 8
Car			
Armour:	4	Hit Capacity: 12	Speed: 8
Truck			
Armour:	6	Hit Capacity: 18	Speed: 5

about is how fast vehicles can travel in a chase, and how much damage or protection they can offer in a Conflict.

Vehicles have an armour rating and a hit capacity, just like forms of cover (see p.49). These numbers tell you how much damage they can protect the occupant from, and how much damage they can take before they are destroyed. If they take more than half of their hit capacity, their effective Speed is halved as well. If its hit capacity is reduced to zero, the vehicle stops working and either crashes or comes to a stop.

When it comes to how fast a vehicle can travel, the number of Areas it travels is determined by the vehicle's Speed added to the driver's Coordination (how well they can see and react to their actions, and how coordinated and agile they are to perform them). If they need to make a roll, they will use their Coordination and Transport (again with the hand-eye coordination, along with the Skill to use the vehicle). The total determines how many Areas they can travel in an Action Round. When in a chase, you use the Speed of the vehicle and the Speed (Coordination) of the driver to determine how fast you can go. For example, a car has a Speed of 8, being driven by someone with a Coordination of 2, giving them a total Speed of 10.

You could go faster than the vehicle's normal Speed, but it's more difficult and you'll have to make a roll. Some faster vehicles offer more than the usual bonus Areas. Of course, the Speed given for a vehicle like this is its best controllable Speed – vehicles can travel slower than this if they need to travel alongside a slower vehicle or for another reason.

GADGETS

Gadgets are a whole different matter. They're something really special, and can do amazing things. The Doctor's Sonic Screwdriver and Psychic Paper are Gadgets, and they have a number of Traits that can help your rolls. For example, if the Doctor decides to help Mickey with that computer terminal, he takes out the sonic screwdriver and makes the same Coordination and Technology roll, adding the bonus from the Screwdriver's Open Trait into the roll. Things are certainly easier with a Gadget!

OWNING A GADGET

Having a Gadget isn't free. These remarkable little items are rare to have at character creation and should be discussed and authorised by the Gamemaster. Gadgets come in various sizes, just like Traits: Minor, Major and Special.

Minor Gadgets cost 1 Story Point and can hold a single Minor Trait. They may hold a Major Trait (or two Minor), but would need to take a Bad Trait to 'pay' for the extra cost, such as Restriction or One Shot. They hold a single Story Point, and this can be used so the Gadget can do something novel or different, though the effect of this will be fairly small. Creating an item like this during the game with Jiggery-Pokery will have a Difficulty of 12-18, and will take around an hour to complete.

Major Gadgets cost 2 Story Points and can hold a Major or two Minor Traits. They may hold an additional Major (or additional two Minor Traits, up to 4 points worth in total) but will need to take a Bad Trait or two to 'pay' for the additional ability, such as Restriction or One Shot. They

hold two Story Points, and these can be used so that the Gadget can do something that it is not normally designed for, the effect of which can be fairly significant. Creating an item like this during the game with Jiggery-Pokery will have a Difficulty of 17-21, and will take around a day to complete with the correct components.

Special Gadgets cost 4 Story Points and can hold up to 4 points worth of Traits (2 Major, 4 Minor, etc). They may hold double this, but will need to take Bad Traits to pay for the additional abilities. They can hold four Story Points to do odd or remarkable things, with some major effect on the story. Creating an item like this during the game with Jiggery-Pokery will have a Difficulty of 21+, will require the correct rare components and will take days (if not longer) to complete.

For example, the Sonic Screwdriver is a Major Gadget and has 4 Good Traits – Open/Close, Scan, Transmit and Weld – and 2 Bad Traits – Restriction (Dead Lock) and Restriction (Complex Controls). It can hold 4 Story Points, which can be used to do things that the Sonic Screwdriver hasn't done before. It costs 2 Story Points from the characters' Story Point pool if purchased at character creation (though some Traits give the character a 'free' Gadget of this worth, such as Time Lord).

Gadgets purchased in this way reduce your maximum Story Point totals, but it does mean that the Gadget is rarely lost. The good thing about getting a Gadget this way is that if it goes missing or is broken, the Gadget is assumed to be fixed or replaced at the beginning of the next adventure. After all, the Doctor's Sonic Screwdriver may overload and get fried, or run out of power for an adventure, but it's working good as new in time for the next one.

This doesn't mean that the Gadget **can't** be removed permanently. If the Gamemaster thinks that the Gadget is being over used, or misused, it can be lost as part of the storyline, the Gadget being removed (with the character's Story Point maximum restored by the Gadget's cost). Who knows, the recovery of the item could be a whole story in itself, and maybe the players will learn not to rely on such gadgets all the time.

JIGGERY-POKERY

The Doctor frequently cobbles together a wild gadget with a little jiggery-pokery. Whether this is creating a DNA scanner from a radio or a 'Timey-Wimey' detector from various household appliances, these gadgets work just the same as one gained at character creation. Characters with the Boffin Trait can create these gadgets – without it they'll just cobble together a non-functioning mess of wires.

When you're creating a Gadget in the middle of an adventure, you need to make an Ingenuity and Technology Skill to ensure you have tweaked the right bits and soldered the correct connections. Then you spend enough Story Points to temporarily purchase the Gadget. For example, creating the 'Timey-Wimey' Detector (a Minor Gadget) would mean an Ingenuity and Technology Skill roll with a difficulty of 15. If the character succeeds he spends a Story Point and decides what Traits the Gadget has, with guidance from the Gamemaster. It's designed to scan for people being transported back in time after an encounter with the Weeping Angels, so it needs the Scan Trait. The player could also spend a second Story Point and give it another Trait, like Transmit, if he wanted, but it's not necessary for this item. It takes around an hour to complete, and requires the use of a few household items (a tape recorder, a lunchbox, and a telephone handset among other things).

Gadgets created this way are temporary items, and the Story Points used to create them are not deducted from the character's maximum total, just from their current points. They'll get them back in time.

More complicated items (Major, or Special Gadgets) can take a lot longer to create. Sometimes, Special Gadgets can require rare and difficult to find items that will be the focus of a whole adventure. The big question to ask before going ahead with creating any of these gadgets is 'Why do they need them?'

If they're just making something 'cause it's cool, then that's not really good enough to warrant the time spent creating it. There needs to be a dramatic need for the item – such as the Timey-Wimey Detector, the DNA scanner, or the perception filter keys used to avoid the Master.

GADGET TRAITS

Your Gadget, as mentioned above, has Good Traits that affect your character's rolls when they are used. These can be Traits you've seen already when it comes to creating characters (see p.10) or aliens (see p.110), or something new. For example, a cool jetpack would award the user the Flight Trait (one usually restricted to aliens with wings or hover abilities). Gadget-specific Traits are listed below. These Gadget-specific Traits can be taken by Cyborg or Robot characters as normal Traits, as the Trait reflects part of the machinery that makes them.

Gadgets can have Bad Traits, just like people. Usually these are restrictions on their use. For example, the Sonic Screwdriver is very handy at opening and closing things, scanning and all sorts of cool stuff, but it can't open a deadlock. In this case, it has the Restriction (deadlocks) Trait.

Delete
(Major Good Gadget Trait)
This means that the Gadget can remove something from existence, almost like a one-way teleporter. It transforms the item into its component molecules, and records it. Usually, the item stored in its memory is deleted later, literally thrown into the object's memory trash. However, it can be stored for up to an hour and reconstructed ('Digital Rewind' if you like). While the Gadget is holding the item in its memory, it cannot be used to delete something else, without 'trashing' the first item zapped – it can only hold one thing at a time. The size of the object that can be deleted like this is usually up to a meter in diameter, though this can be doubled if a Story Point is spent. Items with the Delete Trait usually have a safety function to prevent its use on living tissue.

Forcefield
(Minor / Major Good Gadget Trait)
The Gadget can project a protective forcefield that automatically knocks any damage sustained down by a level. Damage the character or item would receive due to a Disastrous Result from the character (or a Fantastic from the attacker) would be knocked down to a Bad (or Good), and a Bad to a Failure, etc. The Major equivalent of this Trait knocks the damage down by two levels. Many repeated hits might deplete the item's Story Points until the forcefield is useless.

One Shot
(Minor Bad Gadget Trait)
The Gadget has one use, and one use only, so you better make it count. One shot, and it's history.

Some items just burn out or explode – others are designed to break after doing what they're supposed to. If the Gamemaster feels the use of the Gadget is dramatic enough, he may refund the Story Points used to build the item.

Open/Close
(Minor Good Gadget Trait)
This Trait gives the Gadget the power to open locks and to seal things shut again if necessary. If used with the Subterfuge Skill to pick a lock, it gives the character a +4 bonus to the roll. Locking a door is far easier than opening it, as most locks (mechanical or electronic) tend to lock when they are tampered with, giving the character a +6 bonus if the Gamemaster decides a roll to lock the door is necessary.

Restriction
(Minor Bad Gadget Trait)
Most Gadgets have their limitations. The Sonic Screwdriver cannot open deadlock seals and the Psychic Paper doesn't work against people with psychic training (or the incredibly intelligent). This restriction applies when the normal functions of the device do not work in certain circumstances, not to a list of things the item doesn't do. For example, though the Sonic Screwdriver can do many things, it can't make a good cup of tea. This isn't a restriction, as the Screwdriver doesn't have a Brew Tea function! The Restriction should be discussed with the Gamemaster – it should be something relatively common, but not so common it makes the device useless. Does it not work through lead? Need a special type of fuel to operate? Tricky controls so that only one person can use it?

Scan
(Minor Good Gadget Trait - can be purchased more than once, effects are cumulative)
The Scan Trait means that the Gadget can investigate something from a range of a few feet and see what's going on inside it. Whether this is a medical function, checking inside someone to see what's wrong or what species they are, or a technical function looking at the wiring and circuitry of a device, it all works on the same basic principal. In most cases, the user will have to make an Awareness roll coupled with a suitable Skill (Medicine for a medical or biological scan, Technology to scan the workings of a device or computer). The Scan Trait provides a +2 bonus to this roll if the device is designed for 'general scanning'. If the Gadget is used only for a specific purpose, for example a Medical Scanner, then the Trait provides a +3 bonus when used for medical purposes, and +1 when used for anything else – Medical Scanners aren't the best thing to look inside a computer, but it may help a little. If the Gadget's designed for a specific purpose, this should be discussed with the Gamemaster, and recorded on the Gadget's sheet.

Transmit
(Minor Good Gadget Trait)
Transmit is a general Gadget Trait that means the device works in some ways with signals, whether this is picking up radio or phone transmissions, to intercepting calls, blocking the transmissions of a teleporter, or something similar. It can be used anywhere that signals are transmitted or received to block, listen in, or alter the message. To use the Gadget like this will require an Ingenuity and Technology roll, the Gamemaster deciding the Difficulty depending upon the signal being intercepted or received (how far away, encrypted, or faint it is).

Teleport
(Major Good Gadget Trait)
Teleport is a specific Trait that means the user can disappear from one location, and instantly appear in another. This is usually very draining on the gadget and it will require refuelling frequently. Teleporters, or 'Transmats' are usually specific devices as it takes a lot of processing power to not only transport the user, but also to check the exit location is clear and avoid any nasty materialisation mishaps.

The distance travelled is usually limited to around 400km (enough to get from a planet's surface to orbit, or to an awaiting ship). Unless someone is interfering with the signal...

Weld
(Minor Good Gadget Trait)
The Weld Trait covers all sorts of incendiary uses – the Gadget can be used to burn something, cut through thin substances or even solder and weld small items together. While the Trait doesn't give the task any bonuses, it works as a great multipurpose tool for all your sealing and cutting requirements!

GADGET STORY POINTS

Gadgets are also really handy as they can hold Story Points. The Gadget can spend these if their use is particularly vital to the story. In most cases, these work a little like characters' Story Points. They can be spent to add an extra two dice to an essential roll, or to do something extraordinary. The Story Points the Gadget spends can only be used when the Gadget itself is actively being used – you can't spend the Psychic Paper's Story Points to help lift a heavy cave-in to rescue a trapped child!

The Gadget's Story Points can be used, as long as the Gamemaster approves, to allow the Gadget to do something it's not normally known for. For example, the Doctor finds himself in a predicament where the only way to proceed is to freeze the particles in a chamber. The Sonic has done many things, but freezing isn't something in its Trait list. The Doctor really needs these particles frozen! He opts to use one of the Screwdriver's Story Points, allowing it to do what is necessary.

When the Gadget runs out of Story Points, it is essentially out of power, broken or otherwise out of action. Characters can donate Story Points to 'fuel' the Gadget, or dramatic use of the item can mean it is awarded Story Points at the end of the adventure.

This is also a great way of helping a character when they're low on Story Points, by entrusting them with a Gadget.

SOME EXAMPLE GADGETS

51st Century "Squareness Gun"
(Major Gadget)
Handy gun that deletes and restores walls and other items digitally, as used by River Song and Capt. Jack.
Traits: Delete, Restriction (doesn't work on living tissue)
Story Points: 2

Electronic Lockpick (Minor Gadget)
Traits: Open/Close, Restriction (doesn't work on deadlock seals)
Story Points: 1

Engineer's Mate (Minor Gadget)
An electronic and futuristic swiss army knife of the tech world. Able to diagnose tech problems and helps the user to try and fix it.
Traits: Restriction (scans technological items only), Scan, Technically Adept (gives the user the same bonus as if the character had the Technically Adept Trait)
Story Points: 1

Engram Eraser (Major Gadget)
As used by some governments to erase memories of witnesses to extraterrestrial incidents.
Traits: Delete, Psychic, Restriction (Delete function only works on memories)
Story Points: 2

Psychic Paper (Minor Gadget)
Traits: Psychic, Restriction (doesn't work on psychically trained)
Story Points: 1

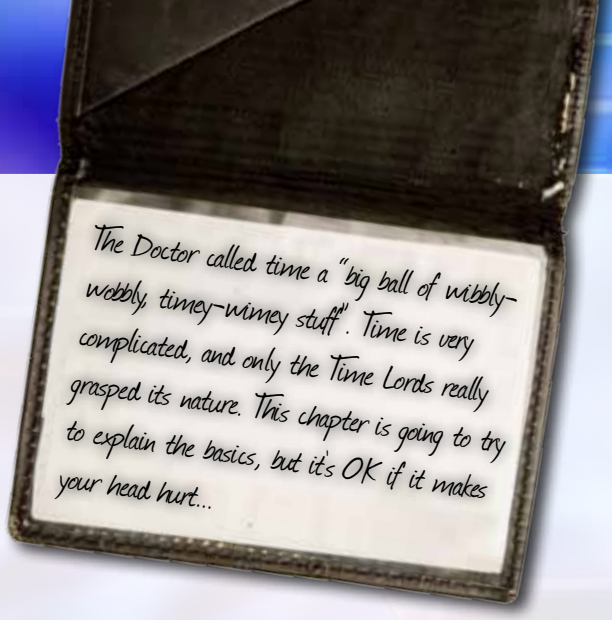
Sonic Screwdriver (Major Gadget) (top right)
Traits: Open/Close, Restriction (Cannot open Deadlock Seals, Tricky Controls), Scan, Transmit, Weld
Story Points: 2

Vortex Manipulator (Special Gadget)
As used by 51st Century Time Agents. This version (bottom right) is not usually for player characters and costs 10 Story Points, more than double that of a normal Special Gadget, as its time jumping abilities are fully working. The Gamemaster may design a game around a group of characters whose only transport is with one of these, at which point the Gadget is 'free', like a TARDIS. See **Chapter Four: A Big Ball of Timey-Wimey Stuff**. Jack's Vortex Manipulator is a Major Gadget version, without the Vortex Trait (though it can be activated for short periods if the story warrants it, with expenditure of Story Points).
Traits: Restriction (Short Temporal Jumps only), Scan, Transmit, Teleport, Vortex (Special Trait)
Story Points: 10

Superphone [Minor Gadget]
Traits: Restriction [only communicates with home time period], Transmit
Story Points: 1

CHAPTER FOUR: A BIG BALL OF TIMEY-WIMEY STUFF

CHAPTER FOUR: A BIG BALL OF TIMEY-WIMEY STUFF


The Doctor called time a "big ball of wibbly-wobbly, timey-wimey stuff". Time is very complicated, and only the Time Lords really grasped its nature. This chapter is going to try to explain the basics, but it's OK if it makes your head hurt...

TIME TRAVEL

So how does time travel work? Can you mess around in the past without changing the future? If you can't change the future what's the point in messing around? What is the past and future anyway if you can be anywhen you like? As the Doctor says, it's complicated, very complicated.

For most of us, time happens in a straight line. Actions are followed by reactions and consequences and the world makes sense. We know that things in the past affect things in the future. This makes life a lot easier to manage, as you only have to worry about the consequences of your actions after you are committed to them.

When you have the ability to travel in time, things get more complicated. Events still occur to you in the same order, however as far as the universe is concerned, actions you take in the future can influence the past. Your personal timeline and the linear chronology of the universe go out of sync. What you get up to in 1867 still happens in 1867, even if you did it after you'd visited 2036.

To make things more complicated, you might choose to interact with your own timeline. You shouldn't, but we'll come back to that later. This allows you to receive messages from the future or realise the strange hermit whose journal has been so useful is your future self who went to the past to ensure you had what you needed at the right time.

What this all means is that time is still occurring to you in a linear fashion, but not as a straight line. When you map your actions (which bounce from one time frame to another in seemingly no particular order) onto the set chronology of the universe, your timeline appears to be very bendy and curvy, even though for you it seems to be a straight line of cause and effect.

Any single traveller has a warped timeline and can twist the timelines of those they come into contact with to a greater or lesser degree. Even a single time traveller can cross paths with many, many people in the course of their lives. Their timelines curve about and bend those they cross. When multiple time travellers move around the temporal space of the universe everything gets even more complicated.

Timelines cross and twist around each other and link in the most surprising ways. As these curved paths of linear time wrap around each other and interact, they create the temporal shape of the universe, a big ball of timey-wimey stuff.

GRANDFATHER PARADOX

Even though the past may yet become your future when you time travel, confusion is not the only problem a time traveller has to face. The main problem with time travel is that your actions might create paradoxes. This is best explained by the classic 'grandfather paradox' which goes like this:

You hitch a lift in a TARDIS and travel back in time to meet your grandfather, in the days before your father was born. He's pleased to meet you and invites you in for tea where you have a lovely chat. You get on so well he shows you his gun collection and while admiring his shotgun you accidentally pull the trigger and tragically kill your grandfather.

The paradox is this: if your grandfather died before you were born, how can your father (and therefore you) be born. If you weren't born you couldn't shoot your Grandfather. If he's alive, you must be also, so you must have gone back in time. Neither option can possibly be correct as you are alive and you have killed your grandfather. A paradox occurs and that can often be very, very bad for the universe.

When the Time Lords watched over the universe they watched for these paradoxes and took measures to deal with them. They might visit you and tell you not to go back in time to see your grandfather before you leave. If that doesn't work they might even use their incredible technology to warp time to heal the breach, which might ensure that nether you or your grandfather ever

actually existed. While these measures might seem drastic and dangerous, the effects of paradox on the fabric of space and time can be catastrophic. Such breaches can allow creatures such as the Reapers to manifest, tear holes in reality or can even destroy the universe in the blink of an eye.

Even the Master was careful to avoid some paradoxes. When he returned to Earth from the end of the universe he could have easily removed Martha Jones, before she even met the Doctor. It would also have been rather simple to sneak up on the Doctor and destroy him before he knew what to look for. However, if he did a paradox would have occurred. If the Doctor or Martha died or were unable to travel to the end of the universe they would never have found the Master and 'rescued him' from his human form. Even at his worst, the Master had no desire to mess around with his own timeline. However, as soon as the Doctor returned from the end of the universe the Master was ready for them and his plans could begin in earnest. After all, the pre-planning and manipulation of Martha's family caused no paradox. So he prepared and waited for the right time to act.

TIMEY WIMEY TO THE RESCUE

So how are such paradoxes avoided? The key is that when a paradox occurs, time doesn't stop. If other agents can time travel they can interfere with a developing paradox and stop it happening. All those curved linear timelines wrapped around each other can influence things for the good, even things that haven't even happened yet. If the paradox is solved time resets and things carry on as usual. It would alarm most people if they realised how often this was actually going on in the universe.

Many paradoxes are stopped before they even start. It may change history and save lives if you assassinated Hitler. However, before you even considered the idea, some other time agent went back and stopped you doing so to preserve the timeline. Someone may even have stopped him stopping you, but had then been stopped by another agent, and so it goes on. You don't know this before you set out on your attempt to stop the Second World War, but you have already failed before you started. The universe is sometimes the way it is because the actions of the time travellers have made it so. In fact, in some cases time travellers may have even been responsible for starting essential historical events, through accident or design. You might not have meant to knock over a candle in Pudding Lane, but it still started the Great Fire of London. You haven't changed history; instead you've just done what you're supposed to.

Luckily, not every manipulation of the past can create a paradox. Only a direct contradiction creates one, such as you needing to be both dead and alive at the same time. If you happen to change the results of an election you may find many changes to your future, but if none of them stopped you going back in time there is no paradox. A true paradox only occurs when two facts of history cannot both be true, but absolutely are. When the universe is bent out of shape that badly it gets very weak and fragile and that's when bad things happen.

TIME SPURS

Unfortunately, sometime no matter how much care a time traveller takes, paradoxes occur. Often as a result of taking inexperienced passengers on temporal joy-rides...

If a paradox occurs and is relatively localised, reality often protects itself by creating what time travellers refer to as a 'spur'. Essentially it cuts the area out of the space/time continuum and lets it work itself out, freezing the rest of the universe out until a conclusion is reached. No matter what occurs in the spur, time as a whole is safe and secure. When things have been resolved, usually by the elimination of all concerned - though more peaceful solutions are possible, the universe reintegrates the area into the timestream and life goes on.

Those trapped inside a spur are in real trouble. Communications break down instantly, and any time vessels are cut off from the Vortex. This is especially true for a TARDIS where the doorway is cut off from the 'inside' which it can no longer reach - your time travelling blue box becomes just a blue box.

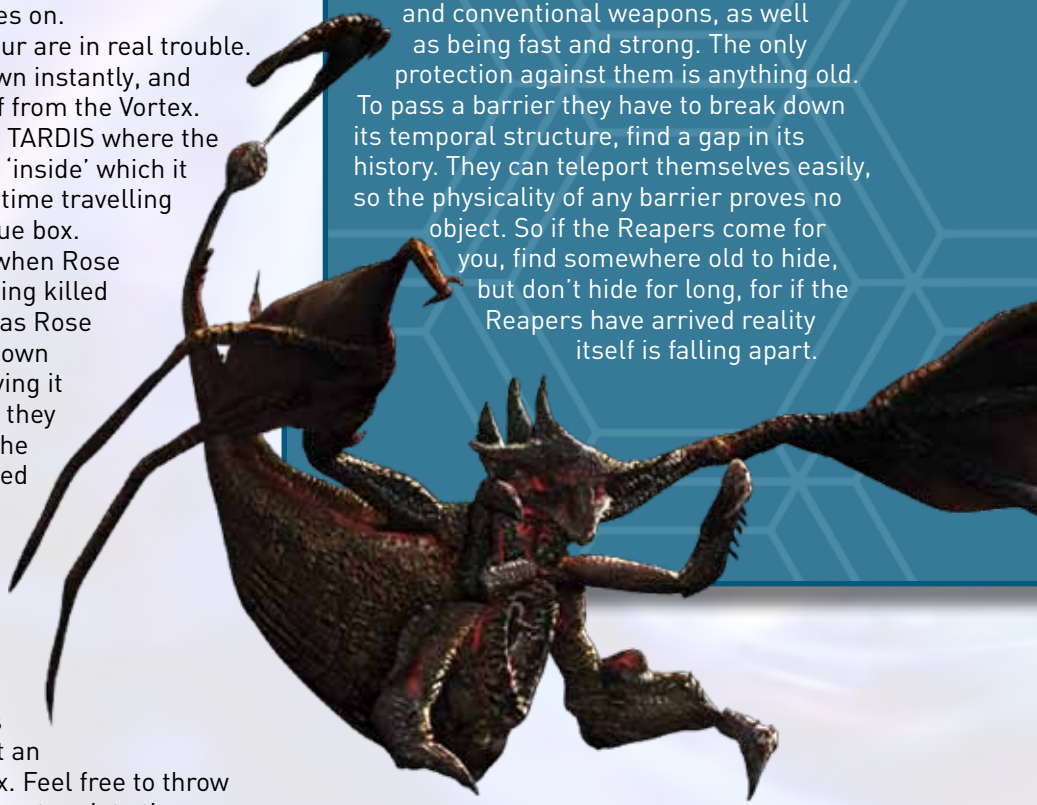
A time spur was created when Rose stopped her father from being killed by a speeding car. As soon as Rose rescued Pete, most of the town was shifted into a spur leaving it open to Reapers attack. As they swallowed the population the spur's dimensions decreased until only the area around the church remained. Phones became useless, all repeating the first phone call ever made, and any televisions would have repeated the first broadcast. The Doctor's TARDIS became just an empty phone box. Feel free to throw careless characters into time spurs when they fail to avoid a paradox – usually once is enough to make sure they watch their step in the future.

The only way out of a time spur (and to stay alive that is) is to resolve the paradox. The universe doesn't mind how you do it, as long as it's done. In the above time spur, the car that killed Pete Tyler kept travelling round the church, offering him an opportunity to right the paradox. The Doctor tried his best to find a way other than this, but proved unsuccessful. When Pete sacrificed himself, the time spur was reintegrated into the universe's normal timestream and events unfolded naturally from there. The only things that had changed being the location of Pete's accident and that a blonde girl stayed with him until he died.

REAPERS

Reapers are best described as the Antibodies of the Space/Time Continuum. They are huge creatures that exist outside of time and space, drawn to paradoxes and tears in the fabric of space/time. Rather than cleaning the wound by fixing the problem, they repair the paradox by destroying and feeding on everything in the spur. When the Time Lords oversaw time-faring creatures, there was a barrier to prevent the Reapers from feeding upon intelligent creatures.

They have great mouths in their chests, and their favourite feeding tactic is for sweep a victim up in the cloak of their wings and swallow them whole. Reapers have a voracious appetite and feed not only on the meat and bone, but the potential timeline of their victim. They are immune to gunfire and conventional weapons, as well as being fast and strong. The only protection against them is anything old. To pass a barrier they have to break down its temporal structure, find a gap in its history. They can teleport themselves easily, so the physicality of any barrier proves no object. So if the Reapers come for you, find somewhere old to hide, but don't hide for long, for if the Reapers have arrived reality itself is falling apart.



REAPERS

Awareness 4 Coordination 3 Ingenuity 2
Presence 2 Resolve 3 Strength 5
Traits: Alien
Alien Appearance
Alien Senses - the Reapers can see temporal disturbances.
Flight - the Reaper can fly at a Speed of 9.
Immunity (all weapons) - no weapons can harm the Reapers. They will not leave until the paradox is resolved.
Natural Weapons: Reapers have a particularly nasty bite (+2 to Strength in Damage) and a nastier tail (+4 to Strength in Damage).
Teleportation - Reaper teleportation is limited, as they cannot enter old structures without some temporal weakening.
Weakness - as mentioned, Reapers cannot break through very old structures - the older, the longer they are kept out. Any further paradox will weaken this barrier and allow entrance.
Skills: Athletics 3, Fighting 3, Knowledge (Space/Time) 2
Story Points: 3-5

Reapers are naturally occurring creatures that effectively prevent paradoxes and changes caused by time travel from going out of control and changing history globally or even universally. They're not necessarily 'evil', though their methods are violent and predatory, feeding upon the youngest effected with great delight. Their cleansing actions may kill hundreds, but they do stop paradoxes from wiping out or changing millions.

THE BLINOVITCH LIMITATION EFFECT

If you make a mistake while time travelling or things don't work out as planned, why not go back and change them again? It's a tempting idea when so much could go wrong. Surely the point of having a time machine is giving yourself a second chance?

Unfortunately, returning again and again to redo what you've been trying to do weakens the space-time continuum. In a sense the very fabric of reality gets worn away by repeated trips to the same place. To protect itself, the universe creates what is known as the Blinovitch Limitation Effect (named after a Russian who reversed his own timestream and reverted to infancy). The Blinovitch Limitation Effect simply states that repeated attempts to change a set event have less and less effect the more you try to do it. Preset events will conspire more and more to protect the timeline as it stands the more you try to fight them. Where the fabric of reality is worn it protects itself by losing its elasticity and becoming more rigid and set.

Essentially, if you didn't get it right first time, going back again is less likely to succeed than before, and even less likely on your third or fourth trip etc. This effectively makes returning to sort your mistakes, not only dangerous (due to the potential paradox) but ultimately pointless. It is the great irony of time travel that you only really get one chance to get it right.

CHANGING TIME

Thankfully, the universe can easily avoid minor paradoxes. Time is very much like a river - able to roll round most stones dropped into it without changing course too badly. In this way the careful traveller can go to the past and future without doing much damage, as long as they stay out of trouble.

If you tread on a butterfly you won't destroy the world as the universe does its best to ensure time develops along the right path. It basically ensures a different butterfly does what the one you stepped on was meant to do. Without a solid (albeit confusing) structure to space/time the universe would fall apart, so the fabric of reality does its best to tidy up after you.

Of course, no river survives long if you throw enough big stones into it, or dig up the banks. If you know the trail of events and influences of your actions in any time frame, you can do an awful lot of damage. A concerted attempt to change the proper order of events can succeed, if you know what you are doing. Temporal manipulation isn't easy though. For instance, you might think killing Hitler would be enough to stop The Second World War. However, the war began due to a complicated series of events enacted by many various individuals. So killing Hitler

isn't enough alone, in fact, you might not need to kill anyone at all. Perhaps getting England into a treaty with Germany before the invasion of Poland might do the trick. But then a vast Anglo-German alliance might crush most of Europe. As you can see, blundering about in time often does no good at all. Without an intrinsic instinct for the flow of time it is very hard to see the right 'nudge points' to get the best effects.

It is also important when manipulating time to stick to the small stuff and play the long game. Major adjustments to history (such as the death of renowned historical figures) get noticed very quickly. Not only does the universe react badly to such blatant attempts, but so do the various races that govern time travel. The Time Lords came down hard on rogue agents who didn't tread carefully. That is if the universe didn't edit the marauder from existence in self defence for trying to damage the fabric of established events so roughly.

RIPPLES AND NEXUS POINTS

Having established that interference in temporal events is possible, you need to know the best place to do so. Any temporal manipulator must master the use of ripples and Nexus points to stand a chance of success.

Ripples are the side effects of interfering with time. No action happens without influencing the actions of others. Change one action and you change any further events that action influenced. Those actions in turn influence other actions, and so on. As you move further and further from the centre of such a disturbance, its influence might fade, but it could just as easily build into a cascade. This chain of actions that spread out from the spatial and temporal centre of the disturbance is like ripples on a pond after you throw a stone in it. Travellers must take care of the ripples their actions create on the pond of universal time. Their effects are hard to predict and often more far reaching than you expect. As with a stone, when the initial interference has sunk and been forgotten, the ripples might still continue. Many amateur interventionists are surprised at the damage they do when they focus only on the initial change to causality and fail to deal with the further consequences of their actions.

Luckily, not all places in time and space send out ripples in the same way. Some places are more important to the fundamental fabric of space-time. These places are referred to as Nexus points. Both Earth and Gallifrey are good examples of powerful and important Nexus points. Gallifrey's history had such an impact on the universe that the Time Lords banned all interference in its timeline. Earth is important given the way humans have spread out to every corner of the galaxy. To change the history of the cradle of humanity would influence every world they ever touched.

While most time travellers have the sense to leave Nexus points alone (it's safer that way) they often become primary targets for temporal marauders. There will always be those who think they can interfere with time for personal gain and either control its effects or don't care about the damage they do. Such beings are sadly in no shortage. Earth has become a battleground for alien invasion on countless occasions as changes to the timeline here can create galaxy-wide changes to causality. This is also due to Earth's development being quite primitive compared to most time-aware cultures. It appears simple to manipulate such primitives to create far reaching temporal interference effects. However, their position as 'knots' in the weave of the fabric of space-time grants Nexus points a kind of destiny. Such places seem to find heroes to defend them, and keep them safe. They and those who inhabit them are bound to play a major part in the universe.

PREDESTINATION OR 'WHAT'S THE POINT?'

This all leads to the question of predestination. If you were actually responsible for a historical event, all you are doing is following a set course. Your life has been predetermined for you the moment you step into the time machine. So why bother going back in time at all?

Firstly, you still don't know what's going to happen to you. Whether you are already fated to perform certain actions or not is unimportant. You are free to do as you please, knowing that everything you do has been sorted out by the universe without messing with history. If you are

not actively trying to mess with time, you are probably okay. Secondly, it might be vital that you do, as you may be fated to stop some other temporal manipulation from happening.

It is possible to change the future if you work at it. Other time travellers might be working to pervert the universal timeline. Your successful plan to stop them could already be a matter of history, or it might not be. If time is altered the universe might follow a different path. Alter history enough and no one might be able to fix the damage. That might have been the fate of the universe all along. You just never know what you're meant to do, but does that mean you don't try? If you told a soldier from either side of the Second World War what the outcome would be, do you think he'd fight any less? He knows what's at stake, he can't just trust fate to sort things out without him. Everyone has a part to play in the drama of the universe. In the case of time travellers, the universe simply has a lot more work for them to do.

When Sally Sparrow finally talks to the Doctor through a DVD extra, she was already predestined to say what she said. However, she was still able to ask the Doctor what she wanted to know as she didn't know what she was predestined to do! It just so happened that whatever she wanted to know or would have thought to ask was ready to be answered by the Doctor. But it isn't all fun; you can argue that occasionally predestination can still take control of your actions. Sally's conversation with the Doctor ends with his telling her there is no more transcript, which he assumes means the Angels are coming. It is this that makes Sally check where the Angels are. Could Sally have talked longer with the Doctor if he hadn't said that? Could the Angels have attacked earlier? They could have chosen to, but predestination implies they didn't, and if you don't know what you're meant to do, how can you change it?

With time travellers going from the future to the past with alarming regularity, it is possible for them to even engineer predestination sequences on purpose. If the Doctor had wanted to use Sally Sparrow to deal with the Angels for no better reason than he didn't want to get too close to them, he could have done so. Mind you, working out the variables to create the right chain of events can often take a lot more time and energy than just doing the job yourself. However, simple predestination sequences are easily possible and can be fun, if only to mess around with temporal physicists. For instance, you know your friend will spill his cup of tea. So you tell him not to worry that he'll spill it, which causes him to fumble with the cup and to spill his tea anyway. Would he have still spilt it if you'd not told him it didn't bother you? Is that a form of predestination or are you just messing with his head?

Temporal philosophers have wrestled with the problem of predestination for millennia. How do you know if your actions have been pre-planned and you are following a path you are unable to deviate from? If you are, then that just makes us all unthinking puppets of an uncaring universe. Mind you, that is a very 'glass half empty' way of looking at it. If you don't know the intentions of the universe, it doesn't matter if it is a plan or not. You still never know what is around the next corner, and what adventures might need you.

NEAR AND FAR

It is also important for a time traveller to be careful how far they travel in time. It is very tempting to go to the end of the universe, and maybe get a meal while watching suns fade away. You might also fancy a trip to gaze at the big bang and see the universe created.

Even the Time Lords never travelled to the end of existence. It isn't a very good idea, for two reasons. Firstly, these are momentous events, and interference in either might have dire consequences for the universe as a whole. The tiniest particle added to the big bang could cause

the universe to form in a totally different way. The end of time is just as delicate, with whole species evolving into new forms or on the cusp of their universal destiny.

The second reason is simply for your own safety. These times are very, very dangerous indeed. Beings at the end of the universe might be more advanced than you, and decide to use you or your technology as some way to escape the final days. In the early days of the universe, strange and god-like entities, some that eat time itself, swim in the forming matter. These beings might drive you mad with a touch or destroy your timeship. Even with these beings gone the universe is still dangerous. The laws of physics themselves are still forming. You might arrive to find time travel is impossible due to the state of the universe, and these are not very pleasant or forgiving environments to be stuck in. In some cases your very existence might not function in reality, and it is a pain to be erased from existence the moment you step out of the door.

SIDEWAYS IN TIME

If you can travel forwards and backwards in time, what happens if you go sideways? The answer is that you visit a timeline where different decisions have led to a different outcome for the world, an alternate universe. The theory of alternate universes suggests that every time you make a decision, a whole new world is created where the path you didn't take is also followed through. If that decision was whether to have a bacon sandwich or a boiled egg for lunch, the world that is created wouldn't be very different from the other reality. However, if the decision was whether or not America should have entered the Second World War, or whether Bill Gates should get involved in the computer market, the world may be very different indeed. Especially as each of these decisions creates ripples that flow out into the alternate world and offer new opportunities and tragedies to plenty of other people. For example, if America hadn't entered the war, not only might Germany have conquered Europe, but all the American soldiers who died fighting would have lived. Who knows what these soldiers might have done with the lives the battlefield stole from them? The potential for them to change the world is vast.

Alternate worlds are a playground of 'what ifs' filled with copies of everyone you know that are often slightly different. Visiting such places is a fascinating way to find out what you might have become if things had been just a little bit different. As such they are an incredible source of adventure and exploration. Especially as you won't know what your alternative version has been up to until you investigate. Will you be mistaken for someone wanted for murder or treated like a president?

Before the Time War, the barriers between these dimensions were thin and a TARDIS could pass easily between them. However, the damage wrought by the Time War caused the universe to shut down such access in an attempt to limit the damage to reality. The walls between the worlds went from paper to stone as the universe tried to heal itself.

That is not to say getting to an alternative universe is impossible, it's just that it isn't a very good idea. There are still holes and tunnels to such places that failed to close and certain powerful machines might exist to force open a gateway. However, once you are there, getting back can often be an issue. The power systems of most devices will be slightly different, making it difficult to repair any damaged systems and get them working again. Given how hard it is to punch through the universe, and traverse the Void between, it is unlikely you'll arrive without any damage to your time ship at all. While some places are paradises of peace and tranquility (on some worlds even humans get things right) others are hostile and barren. You never know what you'll find until you get there. Just imagine what the Earth might be like if the Doctor hadn't been around to save it and you get the idea. Boiled and sold off to the Slitheen, a slave farm for the Sycorax or even the centre of a new Human/Dalek empire. Donna discovered just how harsh a reality without the Doctor could be when she 'Turned Right'. Sometimes the world is mostly the same – it just has more Zeppelins in it, and people you once knew are now sporting an attractive eye-patch.

This travel to other worlds doesn't only go one way. There may be alternate worlds that are actively developing such devices so they might invade other worlds, including ours, for their resources. After all, if you have run out of oil in your world, you know there are plenty of other Earths you could visit to get more.

PRESENT IS PAST

Most people mark the 'present' as the point they step into a time-ship. Sure, they may lose a couple of days, and have adventures that last a week or two while returning a few hours later. However, the year is still usually the same and an experienced guide can use the Blinovitch Limitation Effect to steer their companions along a more linear timeline with everyone else. As you can't revisit your own timeline very easily you can 'bookmark' your last visit to a place and return there after you left. This means that Jackie Tyler might not have known when her daughter would come home, but she did know that when Rose returned it would be after her last visit, usually with a new pile of washing.

GAMEMASTERING TIME TRAVEL

If this time travel thing is so complicated, how on earth do you make sense of it in adventures? Few gaming groups are lucky enough to have an actual Time Lord running the adventure. So how can a poor human Gamemaster stay in control of potential paradox and predestination?

Luckily, it isn't as hard as it looks, as long as you are prepared to cheat.

The fluidity of time is a big help here. The only actions that will change time are the things the Gamemaster wants changed. If the player characters knock over a candle in Pudding Lane, it need not start the Great Fire of London. As the Gamemaster you can decide that luckily the city watch managed to get the fire under control. Conversely, if you want the thug they just defeated be a key figure in the destiny of nations you can do just that. The players will need to tread carefully, as they don't have that sort of control. However, if you keep the adventure fluid you can make sure time is messed with only in the way you want it to be. If you need them to save someone to create a temporal disturbance, don't spend hours trying to convince them to save 'Bob', just make the important person the next one they save, whoever it may be.

When it comes to paradox, things can be trickier, but here is where the players can help. In general, they will be playing characters that want to safeguard the universe and take care of it. When paradox occurs, it isn't your problem but theirs. If their solution sounds plausible to you, let them get on with it. If they can't figure it out they'd best try harder. Putting them in a time spur means you can let them mess up as much as you like without damaging the universe (giving them the option to create new characters if things go really badly!). If things go really wrong, you can always have the Doctor (or one of his other incarnations if someone is playing the Doctor) turn up and sort everything out.

Predestination is also quite simple if you are happy to reverse engineer it. You can't plan for it very easily, but when something happens in the game it is quite easy to tell the players they were destined to do that all along. Sure, it's cheating, but that is half the fun. Be careful not to overuse it though, as no one likes to think their characters are just puppets of the universe. Small things are easy though, and can help you out of trouble too. If the players are stumped, a note or device can turn up, sent by themselves from the future.

Predestined events are also quite easy if you are vague with the details until they actually happen. The Gamemaster need not know that Sally Sparrow's player will decide she's going to visit Wester Drumlins on Thursday with her friend Kathy Nightingale. However, when Kathy falls prey to the weeping angel and is sent into the past, that's when there is a knock at the door from her great grandson. While it seems as if there is a complicated plan in action, it is actually the Gamemaster reverse engineering what has already happened. If Sally and Kathy had visited the house two weeks later, then that is when the letter arrives, wherever they are, after Kathy disappears. If someone else (Sally perhaps or Kathy's brother Larry) falls foul of the angels then the letter (and descendant carrying it) is from them.

So in general, time travel is a tool for the Gamemaster to create adventures, not a rope to tie yourself up in. You can make it work for you rather than against you as the game and all of time is yours to control. If you do it right the players will be amazed how you are able to plan for their every action and be suitably impressed. Of course, this is just the mouth of the Vortex, and you'll find more advice about time, time travel and the history of the universe in a future supplement.

THE TIME LORD

While they may look the same, a Time Lord is very different to a human. Not only are there a few quirks of biology, but there are plenty of traits that separate the two races as well. A Time Lord has an innate connection with the ebb and flow of the universe - the term 'Time Lord' is not merely ceremonial. They can feel the turn of the universe and sometimes see the timelines of those they meet stretching out in front of them. The Doctor often seems distracted by things humans cannot perceive, his mind functions on a higher level, comprehending variables no one else can possibly fathom.

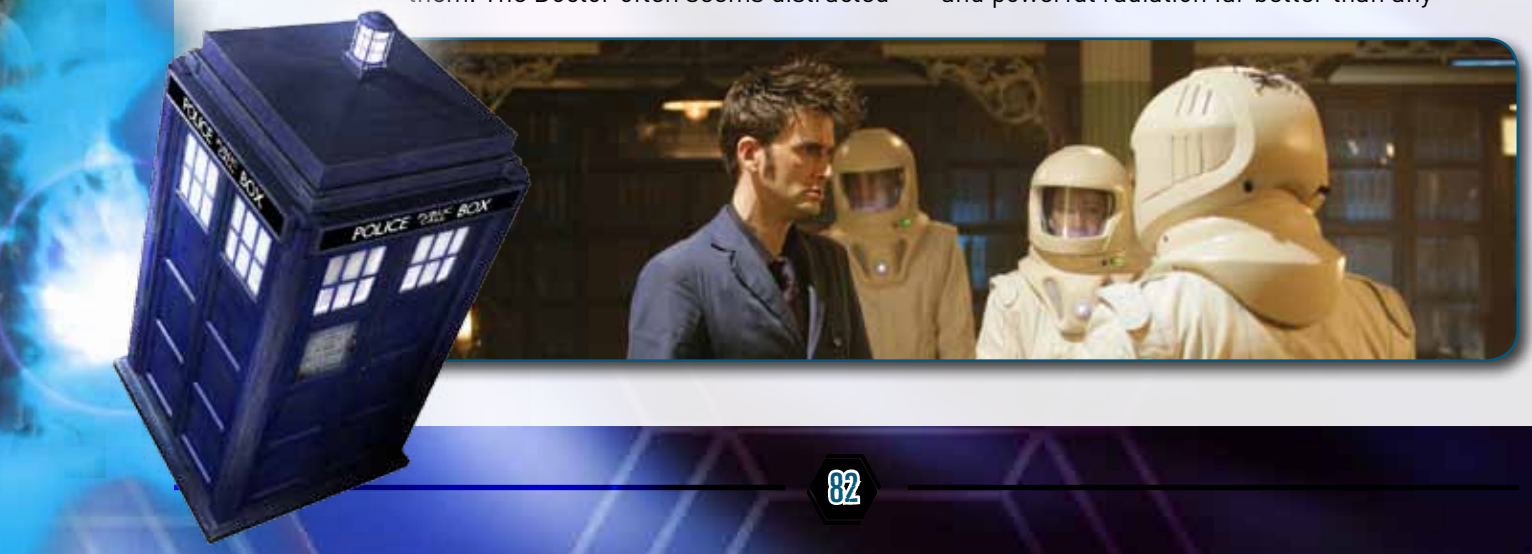
GALLIFREYAN PHYSIOLOGY

While they look the same on the outside, Gallifreyans are very different to humans on the inside. Their evolutionary process has been almost entirely internal, granting them incredible resistance to environments and radiation that might kill any other species. Time Lords may not look that impressive (even a bit geeky sometimes) but they are incredibly tough.

While their skeletal structure is essentially human, and they have most of the same organs, just about everything in their body works much better than a human's does. The only obvious difference on initial examination is that a Gallifreyan has two hearts. This 'bivascular' system allows their whole body to effectively run at double pace when necessary. A Gallifreyan can often exert themselves and survive brutal stress to their system far in excess of any human. It doesn't mean they don't feel it though. Kicking two hearts into overdrive is often painful and dizzying, but if that gives you the stamina to reach a vital switch on a ship crashing into the sun, then it's all worth it.

Having two hearts also ensures you have a spare. Many Gallifreyan children practice shutting down their heartbeats to minimal levels, which induces a death-like trance state. The heartbeats are so low that it is easy to fool even a qualified doctor. While it is a game for Gallifreyan children, for a renegade traveller it is often a life saving ability. Plenty of Time Lords have escaped prisons and battles by pretending to be dead and being passed over by their enemies.

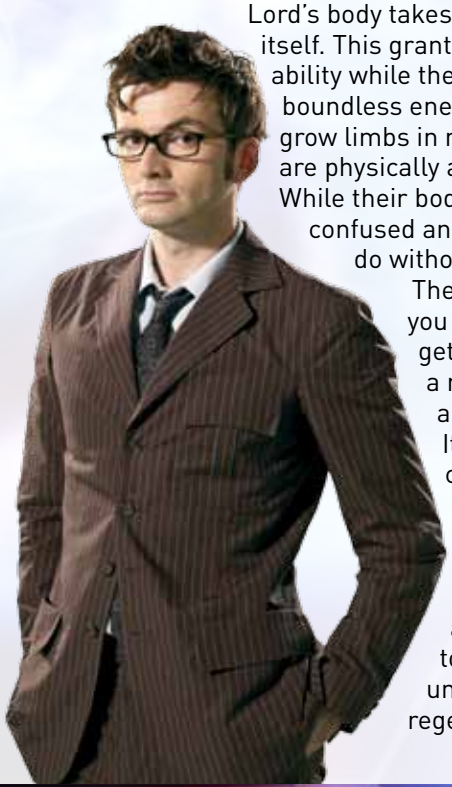
The advanced nature of the Gallifreyan system allows them to handle the vacuum of space and powerful radiation far better than any



human. They are not immune to such hostile environments, but they can survive them roughly twice as well as an average human can. No Time Lord looks forward to getting thrown into space, but if it happens they have a better chance of surviving long enough to get back inside than anyone else. By the same token they are better in hot, cold and occasionally poisonous environments and are actually immune to certain types of radiation. The Doctor even declared that Gallifreyan children played with some forms of dangerous radiation. However, this might say more about Gallifreyan parenting skills than their physiology. The advanced nature of Time Lord biology also makes them better equipped to resist disease. They contract illnesses very rarely and usually less severely. However there are a few diseases that will incapacitate a Time Lord that don't even affect humans due to the differences in their biochemistry.

Finally, the most amazing ability of the Time Lords is their ability to regenerate. Should they suffer enough trauma to kill them, a Time Lord's entire body automatically rejuvenates. In a burst of energy, every cell in his body rebuilds itself, healing all wounds, viruses or poisons that might have hurt them. Despite changing their entire cellular structure, the Time Lord's memories remain, although their personality can undergo quite a dramatic change. As different as they are and however different their personality, their basic essential self remains. It is almost as if they are reborn and their memories are based on a different experience of events – in the same way two twins have different life experience and so become different individuals based on the same template. In this way, a Time Lord with a strong moral (or amoral) streak will keep it, although they might become a practical joker where they were quite serious, or even take to wearing a vegetable as a lapel decoration.

While it might appear to take place in a few moments, regeneration takes quite a while to fully complete. After the initial change the Time Lord's body takes at least fifteen hours to settle and 'fix' itself. This grants the Time Lord an incredible healing ability while their system is in flux. They seem to have boundless energy (when not asleep) and can even re-grow limbs in moments. However, during this time they are physically and mentally at their least predictable. While their body is working on overdrive their mind is confused and disoriented. Companions are forced to do without them until their faculties return.



The problem with regeneration is that you never know what you are going to get. How pleased or disappointed with a new body a Time Lord might be will also depend on their new personality. It is a sad fact that it is a Time Lord's companions that usually suffer the brunt of these changes. Few Time Lords are really aware of how different they are, assuming any mood changes are quite reasonable or an improvement at worst. Not surprisingly, few wish to believe they have become difficult, unreasonable or just plain crazy since regenerating.

TIME LORDS AND RADIATION

Time Lords have been known to play and experiment with incredibly dangerous forms of radiation. When the Royal Hope Hospital was on the Moon, the Doctor showed that he could isolate the radiation in his system and expel it from his foot. In game terms, Time Lords can spend a Story Point to negate a single exposure to radiation (or even electricity), ignoring any damage effects from that source. Of course, extended exposure can still be dangerous, and the Gamemaster may decide that they've been exposed to enough to warrant some damage, though this will be minor in comparison to the damage that a human would suffer. In the right situations, this ability can be used to reverse the effects of poisoning (costing a Story Point and access to the right elements to stimulate the inhibited enzymes into reversal).

RESPIRATORY BYPASS SYSTEM

Besides the whole "two hearts" thing, Gallifreyans also have another biological trick up their sleeves (or shirts). They have a respiratory bypass system that allows them to survive strangulation and to exist in full exposure to the vacuum of space with no ill effects. In such cases, even with the bypass system extending the time they can go without air, this does not work over extended periods and even a Time Lord will need a supply of air.

In game terms, the Time Lord can go an entire Scene without air as long as they are not shocked or hurt. For example, the Doctor has to walk across the surface of the moon to the TARDIS, but there are no spacesuits. It'll take about 10 minutes of walking to get there, and the Gamemaster allows this with an expenditure of a Story Point (it's a long time to go without air). If he's shot at on the way, he'll have to start making Strength and Resolve rolls (in addition to any dodging actions he's taking) to avoid exhaling and suffocating.

OTHER EXTRAORDINARY FEATS

The Doctor has many other abilities that continue to surprise and amaze. Some abilities or weakenesses may be exclusive to the Doctor, others are traits of the Time Lords as a whole. All we know is that the Doctor has a problem with Aspirin (a single pill could be fatal). Time Lords have a biological suitability to time travel, an aspect known as the Rassilon Imprimatur, that allows them to have an almost symbiotic relationship with their TARDISes. The Doctor has also learned the ability to overcome the voice changing effects of helium.

The Doctor has displayed on many occasions a level of psychic ability. Time Lords used to have a 'reflex link' connecting his mind to the Time Lord Intelligentsia (the shared mind of the Time Lords), though this was severed when the Doctor fled Gallifrey. With Gallifrey destroyed this link is lost, though the Doctor said he'd be able to sense the Master if he saw him. He can also psychically link with people, and read their thoughts.

Of course, the Doctor can do many other things – his abilities grow with every day that he travels. In game terms, a Time Lord character may attempt something remarkable by spending Story Points, as long as it doesn't disrupt the game or the story.

The amount of change in appearance and personality often depends on the stress and trauma that forces the regeneration. The system is designed to save a Time Lord from the ravages of old age, not absorbing the power of the Vortex or being blasted by gunfire. When forced in this way, regeneration can be a very difficult procedure. It leaves the Time Lord disoriented and not a little crazy for a while. The release of energy that rejuvenates them also gives them an energy and vigour that can make them very excitable. All of this makes them very difficult to get along with for the first few days! Even Time Lords who regenerate in peace and tranquillity rarely know how things will turn out, even if the process is a little easier.

In the days of Gallifrey, each Time Lord was limited to twelve regenerations. Even the Time Lords understood that everything must end one day, including them. However, with Gallifrey gone the rules may have changed. The Master initially resisted his body's attempt to regenerate when he was shot as Professor Yana. He wasn't sure if he would regenerate or simply die, which suggests a regenerating Time Lord must let go, accepting death, and hope for the best. As the Master proved later on, it is possible to resist regeneration, although it takes a strong will to force the body to die. However, for a race that has carried the destiny of the universe, perhaps even death is not quite as final as it might be for other species.

IT'S BIGGER ON THE INSIDE

TARDISES AND TEMPORAL DEVICES

One of the most incredible devices in the universe is the TARDIS. However, to its creators, the Time Lords of Gallifrey, it was considered an item of little importance, being referred to merely as a 'Time Capsule'. To them it is a utilitarian device that simply gets you from point A to point B, like a car or a bicycle. While such nonchalance to such incredible technology might seem strange, the TARDIS is just one of an array of Time Lord technologies.

The initials 'Time And Relative Dimension In Space' lead to the name TARDIS, though the Time Lords referred to such devices as Time Capsules. TARDIS has become a more common name for the device although the Doctor never claimed to be the first to use the name.

Even though several other cultures eventually built time ships of their own, none were ever as advanced as even the Doctor's rather clapped out blue box. A TARDIS can travel to any place and time in the universe, and survive in the harshest areas of the Vortex. Not only that, but it can carry a vast amount of people and protect all of them from the ravages of the Vortex, as well as feeding and clothing them. If you want to travel anywhere and anywhen you like in comfort and safety, no better device has ever been crafted. Though you may need to stop off on Earth from time to time for milk...

TIME LORD REGENERATION

If the Doctor is killed in the course of the adventure, hopefully he will have one or more of his regenerations remaining (and some Story Points from sacrificing himselves in a suitably heroic manner). So what exactly happens?

First of all, work out when the regeneration will take place. Most of the time, Time Lords suffer a fatal injury, but continue on until a time when they simply collapse and regenerate. If the Doctor is reduced to zero in three or more Attributes, or is hit by a Lethal weapon, the player can keep the character active for 10 minutes for every level of Resolve they would have if they weren't injured.

Of course, regeneration is a risky thing. As the Doctor said, you never know what you're going to get. How do you know what you're going to be like after your regeneration?

As the Doctor has proved, he's still able to use all of the Skills he's gained from his previous incarnations, so Skills do not change. However, Attributes and Traits can.

Attribute Changes

It is common for a Time Lord's physical appearance to change dramatically from one incarnation to another. From old to young, tall to short, brown haired to grey. The player should take the three physical Attributes (Awareness, Coordination and Strength) and redistribute the points. Remember, no Attribute should be lower than 1.

If you'd prefer a more random way of redistributing the points, roll a die on the table below:

Roll	Awareness	Coordination	Strength
1	Up	Same	Down
2	Up	Down	Same
3	Same	Up	Down
4	Same	Down	Up
5	Down	Same	Up
6	Down	Up	Same

Trait Changes

In most cases, Traits will remain the same, though this is a great opportunity to tweak the points. You could take additional Bad Traits, purchase some new Good Traits, remove old Bad Traits, or lose a Good Trait that you've noticed doesn't come into play very often.

Just as you did at character creation, you could reduce an Attribute to purchase another Trait, or vice-versa.

Appearance

Possibly the most dramatic change of all is appearance, but what will they look like after regeneration? If you're unsure, you could roll randomly on the table below. Roll a separate die for height, build, appearance, hair and age. If it doesn't make sense, roll again - after all it's just a guide.

Roll	Height	Build	Appearance	Hair	Age
1	Very short	Thin	Different	Auburn	Teen
2	Short	Slim	Plain	Brown	Young
3	Average	Average	Average	Blonde	20s
4	Average	Athletic	Interesting	Black	30s
5	Tall	Stocky	Attractive	Red	Middle Aged
6	Very tall	Chunky	Stunning	Grey	Old

In addition to these physical changes (and new teeth, and new voice!) the character's personality is likely to change. There are a couple of ways of doing this as well. First of all, you can leave it up to the player. The existing player can try something new, though it is easy for the player to slip back into their old way of playing. A better way is to have the character shift to another player! This way their actions and dialogue will be very different, and more like the regenerations we've come to know.

If the Time Lord character changes player, they can simply swap characters. Or the companion can decide to go home for a while, and the player can create a new companion (remember, the **players** keep their Story Points, not the characters). Of course, the players involved should agree to such a swap-around, there's nothing worse than losing your favourite character to another player just because they got themselves killed!

Once regeneration is complete, the Time Lord is usually incapacitated for a while – use six hours as a guide, though you can roll a die and take away that many hours. For that time they are almost continually unconscious, waking for moments to utter a sentence or do something vital before passing out again. For example, the Master must have rolled a 6, as he was able to act and steal the TARDIS away almost instantly, whereas the Doctor spends hours in bed when he regenerates after absorbing the power of the Vortex. The Gamemaster may want to modify the time spent recovering depending upon how much damage the Time Lord took.

BIGGER ON THE INSIDE

The most astounding thing about a TARDIS is that its interior is far larger than its exterior dimensions allow for. In other words, it's bigger on the inside. All TARDIS devices (and a good selection of Gallifreyan technology in general) share this particular trait, which is referred to as being 'Dimensionally Transcendental'. This means that the inside of the device is not actually inside what appears to be the outside, instead, it exists in a separate dimension. The shape you see materialised being little more than a three dimensional doorway that the device extends into reality, referred to as the 'real world interface'. The inside of the TARDIS exists outside time and space, effectively nowhere at all, extending its door into reality or the Vortex as it lands or travels.

While this might seem an overcomplicated way of building a device, it has several advantages. Firstly, infinite (or near infinite) interior space means you can pack a TARDIS with everything you need. No one has to share a room and you can stock up on any equipment you need. There's also room for a pool.

With the 'door' dematerialised the TARDIS exists purely in the Vortex and outside time and space. The less a device is part of reality; the easier it is to do the impossible, such as travel in time. When you aren't part of the universe, it is easier to slip through the cracks.

Finally, the most useful effect of being separated from reality is that you are a lot safer. TARDIS units are remarkably resistant to damage. Not even the assembled hordes of Genghis Khan can break into a TARDIS (and they've tried). This is because they need to not just break down a door but cross over into another dimension. You can surround a materialised TARDIS with explosives, but unless that explosion is powerful enough to pass into the inside dimension there will be no actual damage.

That is not to say it is impossible. Both the Daleks and Cybermen developed powerful explosive devices capable of damaging a TARDIS. There are also certain devices that can reach across the dimensional divide and get into a TARDIS, such as powerful transmat beams and Huon particles.

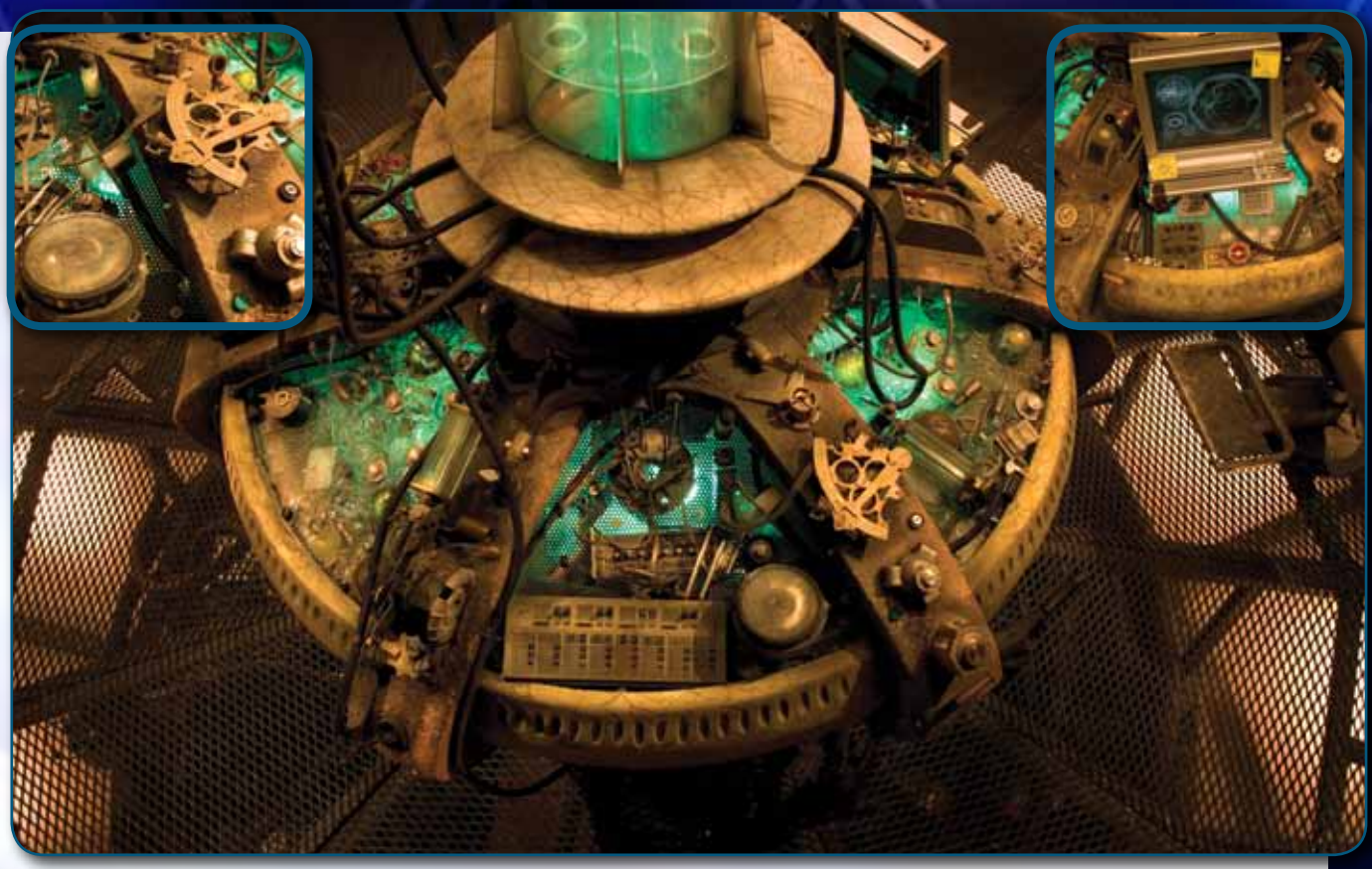
TRAVELLING THE VORTEX

Whatever other abilities it has, a TARDIS is designed and built for travelling in the Vortex. The Vortex is a great swirling tunnel that any time vessel must travel through to move from one place in time to another. Generally it appears red when you travel forward in time and blue when you travel backwards. Otherwise it is a mesmeric pattern of colour, and a little frightening to anyone not used to it. There is something about its seemingly innocuous appearance that has an aura of vast power. It is like staring into the heart of the universe and the raw power and chaos that created it. Needless to say, travelling the Vortex without any form of protection is fatal to most species. Most low-end forms of time travel have barely adequate protection, leaving their passengers feeling ill and exhausted after their journey. It is really, really not recommended to try and hang onto the outside of a TARDIS as it takes off.

What makes the Vortex so dangerous is that it doesn't truly exist. There was no Vortex before anyone travelled in time, but as soon as they did it had been there forever. The problem is to travel in time you need to be outside the normal flow of space-time, which means you need to be outside reality. Unfortunately there is nothing outside reality, but if you create a device that can travel there, there must be something. Even if you go nowhere you must still end up somewhere. So the Vortex came into being, created by a loophole in physics and tamed by the Time Lords.

Piloting a time vessel through the Vortex is very hard indeed. Most time ships use powerful computers to plot a direct course and barge through. This puts enormous stress of the vessel and reduces the time it can spend in the Vortex or the distance it can travel. Vessels like a TARDIS work with the Vortex flow, riding the eddies and currents and guiding itself along its tides. While this means a TARDIS can go as far as it likes and stay in the Vortex as long as it likes, it also means it requires a skilled operator and a computer with more than a little sentience.

Travelling the Vortex is a strange and occasionally confusing experience. This oddity comes mainly from being outside time and natural existence. However good the protection in your time ship, your whole being feels the disconnection inherent in being in a place that doesn't exist. You suffer a yearning at a cellular



level to be somewhere real. Also, while you feel as if you are moving, actually it is the Vortex that flows around you. In the constantly churning tunnels of flux and chaos your time vessel remains almost exactly where it is. However, every possible point of reference sweeps past you. It is like being on an escalator, knowing you have to jump off when you see your stop. However the escalator is actually still and the entire world is flashing past you. If you stare into the Vortex for long enough you will see all reality pass by you. It can be a terrifying and humbling experience - many people just close their eyes.

Extensive travel through the Vortex results in exposure to chronon radiation. It isn't necessarily harmful and can even be used by some alien races such as the Daleks and the Bane. However, this chronon radiation can reveal – to technologically advanced species who can detect such things – that the person has travelled through the Vortex.

TARDIS HISTORY AND MODEL TYPES

Before the destruction of Gallifrey the Time Lords built several models of TARDIS and continued to refine and advance the basic design. In many cases the newer models simply worked a lot better, but many had new or experimental features that separated them from the others. In all there were around 100 different models of TARDIS. The Doctor's is a Type 40TT Capsule, and not an especially good example of that model either. Most Time Lords would see it more as a rusty Ford Cortina than as a vintage car.

TARDISes are incredibly alien devices. Any vessel that can travel in time must be able to exist slightly outside reality, even when outside the Vortex. So an undisguised time ship may look normal on first glance, but upon further inspection it is clearly not. Its skin might seem to ripple and change, as if it isn't quite there. Something about it just seems wrong or unreal, almost like a dream of an object. Plenty of crashed time ships have been the seed of myths and legends about Gods, dreams and monsters. Soon after they began travelling in time, the Time Lords realised they would have to disguise their vessels.

TARDIS SYSTEMS AND ABILITIES

While a TARDIS is a useful space and time vehicle, it can do so much more. So here is a brief guide to the systems that make up this amazing device and the sort of things it is also capable of.

Architectural Configuration Circuitry: The TARDIS's interior layout and design is very simple to manipulate. The general look of the inside can be modified much like a desktop theme on a computer. It takes a little longer as the TARDIS must grow into its shape, but it's a lot quicker than physically redecorating.

The ability to manipulate the inside of the TARDIS is not limited to just the décor though. Using the architectural systems the operator can create new rooms, add corridors and then move them around. New occupants don't need to find a room, the operator can just create one and put it near the control room. There are some rooms and systems that come 'as standard' such as a Wardrobe Room, Zero Room and obviously a Console Room. However, any and all of them can be move around. So while it is more convenient to have the Console Room near the outside doors, if you want an atrium or a foyer in your TARDIS you can.

Chameleon Arch: Another feature installed on most TARDISes is designed to allow a Time Lord to change their genetic structure so they may disguise themselves. The Arch makes use of the Gallifreyan's ability to regenerate to manipulate their body and mind at a cellular level. Most Chameleon Arches are set to change a Gallifreyan into a human, mainly as they are one of the most populace races throughout time and space. However, it is possible the device might be set to mimic other life forms and species. The process of changing is extremely painful, so it is not used lightly. When the transformation is complete the Time Lords true essence and memory is stored in a convenient device, often a pocket watch.

Given it carries the mind of a Time Lord, this device has a powerful aura that might be detectable to beings of even undeveloped psychic potential. The Time Lord's new personality will be set to ignore the device, sometimes until a certain date. At that time, all they need to do is open the device to restore their natural form, a remarkably painless process that takes moments.

The device was originally intended to allow a Time Lord to fully immerse themselves in a culture without interfering. To this end the Arch gives them a new personality and manipulates causality to give them a place to live and work in the new culture. The new personality is not necessarily based on the Time Lord's original personality and can in some cases be almost diametrically opposed. In this way they can learn and record events, even take part in them, and not interfere with the timeline. When they reverse the process they can record their findings.

In the days since the Time War the device has found another use, one of disguise. A Time Lord so disguised is as good as vanished from the universal stage. Who knows how many there might be still out there, unaware of who they truly are.

Chameleon Circuit: Perhaps the most useful system on a TARDIS is its ability to merge with its surroundings by use of the chameleon circuit. This system adapts the 'real world interface' (or Three-Dimensional doorway) to any appearance that will fit in with the TARDIS's surroundings. Generally the system is automatic and scans the landing site before materialising. Once the scan is complete the TARDIS changes its appearance (to become a tree in a forest or a computer bank in a research station) before it lands. In most models the operator can override this function and decide what form the TARDIS will adopt upon landing.

There are a few limits to what form the TARDIS can take. It needs to be big enough to put a human size door in it. After all, the occupants need to have space to get in and out of the machine. It is also prone to inaccuracies when copying certain objects. If it was copying a police box it might get the windows wrong for instance. None of these inaccuracies will be apparent unless an expert examines it however. Finally, the biggest problem is that it won't be connected

to anything, so certain parts won't work. If it becomes an organ, it could be played, as the keys are still there. However, if it were a phone box, the phone wouldn't work.

As part of the Chameleon Circuit is a Distraction Field. This energy aura works as a perception filter for anyone passing by the TARDIS. Essentially the field gets into the senses of those who pass by it to make them ignore the TARDIS. It isn't powerful enough to make anyone looking for the machine ignore it, but most casual passers by will never notice it, even if the chameleon circuit is a bit dodgy. It you craft a bit of gadgetry onto a TARDIS key you can access this field to use it as a personal cloaking device. However, strong willed people, those with psychic training or those looking for you specifically may see through such deception easily.

Cloister Bell: Every device needs an alarm system, and for the TARDIS this is the cloister bell. This deep and resonant alarm bell tolls through every area of the TARDIS when activated. It usually sounds when terrible danger is imminent for the TARDIS and its occupants. Given that it takes something very bad to harm a TARDIS, whatever is coming must be dreadful indeed. The bell often sounds when there is danger to the universe as well as the TARDIS, the overly cautious Time Lords feeling that their operatives should be aware of such dire occurrences so they can do something about them. The cloister bell is especially useful as it is linked to the flow of the universe itself. It doesn't merely sound when danger is imminent in the physical sense. It often sounds if it senses there is something badly wrong with time, or if events might lead to a danger that is not yet present. In general it is not a good idea to ignore the call of the cloister bell, it never sounds for unimportant or trivial events.

Control Console: When most people step into a TARDIS, the first thing they are faced with is the Console Room. While the design is often very different depending on the TARDIS and its operator, the controls themselves are usually much the same. All TARDIS systems are controlled from a single hexagonal control console that surrounds a 'time rotor'. To properly pilot a time capsule requires six operators, one for each section of the console. This is why a single operator often needs to run around quite a bit to get the machine travelling to the right place. Luckily a companion can often help by holding down the right switch now and again.

The 'Time Rotor' in the centre of the console moves up and down when the TARDIS is in flight. It often glows with power and energy, providing the light for the room as well. Beneath the time rotor and the console is said to reside the 'heart of the TARDIS'. This heart is the seat of the machine's sentience and its connection to the Vortex itself. To stare into the heart of the TARDIS is to be one with the universe and all time and space. Not even a Time Lord can control such energy for long, or predict what sights and powers might come from such a union.

The Eye of Harmony: All TARDIS units drew their energy from the raw power of a tamed black hole called the 'Eye of Harmony'. Technically, this name is applied to the first of these hungry monsters the Time Lords controlled, and originally all TARDIS units and Gallifreyan systems drew energy from it as it was an infinite source of power. However, with the destruction of Gallifrey the TARDIS has to resort to 'refuelling' from places of temporal activity, such as temporal rifts (like the one in Cardiff) or drawing power from cosmic events.

Energy Manipulation: As a side effect of being able to control a black hole, TARDIS units are very good at manipulating energy. The shields and force fields that keep the Eye of Harmony in check can be extended around the TARDIS or used to absorb explosive energy. This allows the TARDIS operator to create tractor beams and zones of null-gravity. They can use the TARDIS as a lightning rod for all kinds of energy explosions. You can even use a TARDIS to plug a hole in space time, using its abilities to keep the forces of chaos at bay until you can find a better fix.

Hostile Action Displacement System (HADS): It is said that due to its position outside time and space, a TARDIS exists in a state of 'temporal grace'. The HADS feature makes use of this tranquillity inherent in the violence of the Vortex to create a safety feature. The HADS ensures that no hostile actions can be taken aboard a TARDIS. While this applies to only physical violence in older models, more advanced HADS may even put a stop to harsh language. The HADS is not especially powerful though, allowing particularly violent or immoral individuals the ability to fight against its effects. The system on the Doctor's TARDIS has proved extremely unreliable, and some operators find ways to bypass the feature entirely. A few TARDIS mechanics have been known to attune the system so it doesn't affect them but works on others.

Nesting: Given that a TARDIS is bigger on the inside, it can land on large items and engulf them into its interior, appearing to just replace them if it assumes their form. This tendency to absorb rather than crush is good news to anyone being landed on. In general, such engulfed people and things appear in the console room as the TARDIS lands, but it is a simple matter to have them appear anywhere in the TARDIS. For instance, if you want to capture a particular person and they are stationary, you may materialise on top of them so they end up in a prison in the TARDIS. The reverse can also be set up, allowing the TARDIS to take off without some of its passengers if need be. However, unless the TARDIS is programmed to land on someone or something it automatically materialises in an empty space, however exact the coordinates.

One of the best uses of this ability it to materialise over an existing example of whatever your TARDIS is disguised as. Effectively this allows you to take the place of some innocuous looking item rather than add your disguised TARDIS to a place. If you are worried about the abilities of your chameleon circuit you can then measure the dimensions of a real version of your disguise in the comfort of your control room. This is all fine as long as the object you are materialising over is not a TARDIS or other dimensionally transcendental artifact. Then things get very messy, as the multi dimensional nature of both devices curves around each other infinitely. Effectively both TARDISes end up inside each other. If you leave one you end up in the control room of the other, leaving that TARDIS puts you back in your own control room again. If both TARDIS pilots work together the ships can be separated with minimal danger. However, if one pilot has chosen to try and trap his opponent's TARDIS in this way you are both in trouble. It is very hard for a TARDIS caught in such a way to break the loop without help.

Sentience: Every TARDIS is sentient and aware as each is grown rather than being made. The level of sentience is quite minimal, a simple self-awareness rather than full artificial intelligence. However, like any living thing a TARDIS develops as it ages, becoming more and more aware and intelligent.

The reason for this sentience being part of the design of a TARDIS is twofold. Firstly a sentient machine can assist the pilot in navigating the complexities of the Vortex. It can predict the patterns and shifts and keep the capsule on course without the pilot needing to make every correction. It also allows it to anticipate the occupants' needs and try to keep them safe. All sentient life has a self-preservation instinct, meaning a TARDIS does not blindly land in hostile places or lead its occupants into danger.

The second need for sentience is that it allows the device to make a psychic link with the operator and occupants. This link's prime use is to draw on the intellect of the occupants and pilot to operate more efficiently. The living minds of the occupants create an essential part of some of the systems such as the translator (see below).

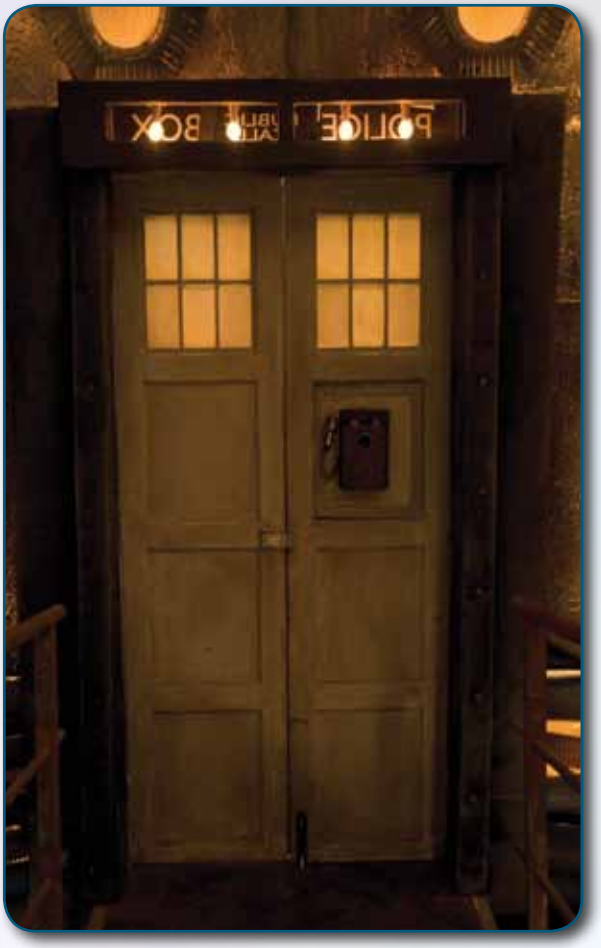
Shields: As part of an extensive array of safety features, all TARDISes are equipped with

shielding against a variety of sources. The shields protect the occupants from damage by radiation and energy attacks, as well as space and the Vortex. They also protect against temporal incursions from other time craft, and the damage that ensues form hitting a flying cruise liner. Unless actively turned off the TARDIS manipulates these shields to protect the crew whenever necessary. So if you open the doors in the vacuum of space it places a shield across the door to prevent everyone from being sucked out. The same applies for most planetary hostile environments too. The Doctor's TARDIS shields have been modified and improved through the use of technology gained from the Slitheen. Blon Fel Fotch Pasameer-Day Slitheen's Tribophysical Waveform Macrokinetic Extrapolator was wired into the TARDIS systems by Jack Harkness to create an extended forcefield to defend them against the Daleks, and the Doctor used this to shunt the TARDIS away from the Racnoss. This type of shielding is not standard on non-combat orientated TARDIS units.

TARDIS Key: Every time capsule is protected by an advanced lock, requiring a key to enter. Spare keys can easily be created by the operator, but only when inside the TARDIS. Without a key, your chances of getting inside are pretty negligible. While many look like simple Yale type locks they are not, and no amount of lock picking will get you inside. They are a transdimensional key to a mathematical equation, whether they look like one or not. So the key can take any form, anything from a normal Yale key to a strange alien design to a coloured crystal. More advanced models might use a palm/retina scan or psychic scan on known passengers to open the door as losing the key can make life really difficult. Sometimes, however, the psychic link between the Time Lord and the TARDIS can strengthen to such an extent that the TARDIS can recognise its 'pilot' and allow entry without a key. After hundreds of years travelling in the TARDIS, the Doctor can gain entry with a snap of the fingers.

Translation Systems: The universe is home to infinite diversity, and therefore infinite languages. For a civilisation as advanced as the Gallifreyans, creating a portable translator was not beyond their abilities. However, such devices are cumbersome and might be mistaken for a weapon. Worse yet, if they are lost the traveller is stuck without any ability to communicate. Machine translation is also famously unsubtle often missing the nuances and details that make true communication possible and trouble free.

Each TARDIS is equipped with its own translation device. Using the psychic link it has to the occupants it simultaneously translates any spoken and written language for the occupants. Such travellers are often unaware of the way the TARDIS is manipulating their



brain patterns, as anything they see or hear simply appears to be in their native language. By using a living mind the translators pick up all the nuances of the conversation, overcoming most cultural and intellectual barriers to communication as well as the purely linguistic ones.

The only problem with the translator systems is that it is tuned to Gallifreyan mental patterns. So if the only Gallifreyan occupant is incapacitated, the link may fail given that human minds are not strong enough to do the work. Plenty of humans also rather object to the discovery the TARDIS has been prying into their minds all the time without their knowledge.

POLICE TELEPHONE

FREE

FOR USE OF

PUBLIC

ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY

OFFICER & CARS
RESPOND TO ALL CALLS

PULL TO OPEN

THE TARDIS IN THE GAME

The TARDIS is alive. It can think, it can feel, it can sense danger and it can pilot itself when it desires. As the TARDIS can do all of these things, we're going to treat a TARDIS like a character. It has Attributes, Skills and Traits, though it isn't a player character.

The Doctor's TARDIS
Awareness: 3
Coordination: 3
Ingenuity: 4
Presence: 4
Resolve: 4
Strength: 4

Traits: Face in the Crowd, Lucky, Sense of Direction, Tough, Argumentative, Impulsive, Clairvoyance, Fast Healing, Feel the Turn of the Universe, Psychic, Telepathy, Vortex, Forcefield (from tribophysical waveform macro-kinetic extrapolator), Restriction (Tricky Controls, 6 Pilots), Scan (x4), Transmit

Skills: Knowledge 8, Medicine 1, Science (Temporal Physics +2) 6, Survival 5, Technology 4, Transport 4

TARDIS abilities (see above), although the Chameleon Circuit is damaged and it cannot change shape from a Police Box.

Armour: 30
Hit Capacity: thousands
Speed (materialised): 12
Story Points: 20

Though the TARDIS has stats and Attributes, it shouldn't be 'killed' or damaged by normal means. It should do whatever the plot requires of it, and will be entirely under Gamemaster control (except when it is letting its pilot choose a destination). The Skills and Traits are only provided to give you an idea of the many things it can do.

Say, for example, the Doctor wanted to scan a planet for life – he could use the Scan Trait of the TARDIS. If there was no one aboard and the Doctor was in trouble beyond the help of Story Points, the Gamemaster may allow the TARDIS to intervene. It could make an Awareness and Ingenuity Roll, modified by the Scan Trait to see the Doctor in trouble, or the Gamemaster may simply decide that the TARDIS gets involved (which is the best option to progress the story).

CHAPTER FIVE: ALL THE STRANGE, STRANGE CREATURES

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The universe is a vast place, and with the whole of space and time as your playground you're bound to encounter some less than hospitable forms of alien life. This chapter details some of the most common creatures, both hostile and friendly.

Of course, there isn't enough space here to cover every alien or adversary from the Doctor's recent adventures, never mind the hundreds of other races in the universe. This chapter is just going to cover the larger races or the more familiar. The other races and enemies, as well as creating your own adversaries, will be covered in greater detail in a future supplement.

AUTONS

The Nestene is one of the oldest races in the universe, existing in the Dark Times with the Racnoss, Great Vampires and Carrionites. The Nestene is technically one huge mind, often known as a gestalt intelligence – where all of the race is linked into one hive mind, known as the Nestene Consciousness.

The Nestene first tried to invade Earth many years ago, arriving in hollow plastic meteorites and infiltrating a company called Auto Plastics, which manufactured the shells that look like shop window dummies. The name Auton comes from this company, and these deadly dummies were animated by the Nestene to do their bidding.

More recently, the Nestene Consciousness tried to invade Earth after its protein planets were destroyed in the Time War. Using warp-shunt technology to cross the vastness of space, the Consciousness saw Earth as ripe pickings due to its pollution, oil and smoke filled atmosphere – a perfect environment for the plastic creatures – and set about its plans for invasion.

In addition to the familiar Auton the Nestene employs to do its dirty work, the Nestene are also able to send off an autonomous part of its consciousness to become a replicant – an Auton that can assume a stealthier role, replicating an

NESTENE CONSCIOUSNESS

Awareness 3 Coordination 2 Ingenuity 6
Presence 4 Resolve 4 Strength 5
Traits: Alien
Alien Appearance
Fear Factor (1) – it's a mass of boiling plastic that talks! +2 on rolls to actively scare.
Hypnosis (Major) – it can mesmerise and control agents.
Immunity (All Ballistic Weapons) – guns, bullets and explosives do nothing to it. It's a pool of living plastic, though it can form tentacles and limbs that can be harmed or severed.
Natural Weapons (tentacles) – the Nestene can produce tentacles that can crush and bash their target (Minor Trait, Strength +2 damage (7(3/7/10)).
Psychic – it communicates and controls with a powerful telepathic signal amplified through conventional technology. Without the boost, it can still control the weak willed within its presence to create agents to do its bidding.
Slow (Major) – The Nestene is hardly able to move, rolling as a boiling mass with a Speed of 0.5.

Skills: Convince 3, Fighting 2, Knowledge 6, Science 2
Story Points: 8-10

VILLAINS HAVE STORY POINTS TOO

Below, in the write-ups for the various alien races, we've given some suggested Story Points for the characters. This number is for the most basic example of the species – major Villains will have more Story Points depending upon how powerful they are. For example, you could easily create the Cult of Skaro using the basic Dalek template, maybe increasing the Ingenuity a little. However, the Cult would have far more Story Points than your average Dalek, probably between 8-12 each.

WHERE'S THAT CREATURE?

If you're looking for someone specific, you may not find them in here. We had to make some tough decisions to narrow down to the essential races that we'd cover in this book. The easiest way we could do it was to look at races as a whole, and ignore the specific characters. In the supplement(s) we'll cover these specific characters as well as cover the race's histories in more detail.

For example, we'll cover Daleks here, but not the Cult of Skaro. We'll also detail Carrionites, but not Mothers Doomfinger, Bloodtide and Lilith. If you need these specific characters in your game, feel free to use the generic stats for their races, though for major villains you may wish to 'up' their stats a little and give them few extra Story Points.

ANIMATING PLASTIC ITEMS

The Nestene Consciousness can animate other items, as long as they are made out of plastic. Whether this is something as mundane as an inflatable chair, a plastic flower or a wheelie bin, they all can move of their own accord and attack the target selected by the Nestene. Animated items should have fairly similar Attributes, though the Gamemaster may adjust these depending upon the size of the item and its shape and forms of attack.

Most can produce simple tentacles to attack, and can become incredibly sticky and pliable. Some can even have small projectile weapons. Anything made entirely of plastic can be animated in this way... just imagine an army of little action figures marching to attack.

existing lifeform and assuming their identity. This tactic was used once in the past trying to replace various key figures of government before the Doctor intervened, and again recently when a replicating Auton assumed the form of Mickey Smith. These replicants are not completely convincing, and whether it is their 'plasticy' skin or strange behaviour, this stealthy approach has rarely worked.

Instead, the Autons are used as a more violent force, animating plastic dummies, armed with deadly weapons concealed in their hands. Sometimes other plastic items have become animated weapons to do the Nestenes' work, such as wheelie bins, plastic flowers and furniture.

The Nestene Consciousness itself has adopted the form of a tentacled cephalopod in the past as its 'invasion form', and in its last invasion attempt manifested as molten plastic in a huge vat under the banks of the Thames, using the London Eye as an antennae to control its forces.

In the past, the Doctor has managed to stop the Nestene invasion by creating a device that would interrupt the controlling signal from the Nestene to the Auton troops. The latest encounter, the Doctor used a vial of 'anti-plastic' that may have spelled the end of the Nestene for good.

AUTON

Awareness 2 Coordination 2 Ingenuity 1
Presence 1 Resolve 2 Strength 5
Traits: Alien
Armour (Minor) – its tough plastic outer protects it from a lot of damage, damage is reduced by 5
Fear Factor (1) – walking shop dummies can be scary, +2 on rolls to actively scare.
Immunity (Bullets) – any bullets are effectively useless unless it takes a **lot** of damage at once. Bullets hit it and the Auton either absorbs them into the plastic or they go through.
Natural Weapon (Blaster) – the Auton's right hand opens to reveal a blaster that can do 5 points of damage (5(2/5/7)).
Networked (Minor) – the Autons are all aware of each other, but are controlled by the Nestene Consciousness. They have no independent thought.
Slow (Minor) – the Auton's plastic legs make them slow to move around. Their Speed is effectively halved (to 1).
Weakness (Major) – if the controlling signal from the Nestene Consciousness is blocked or severed, the Auton becomes useless plastic and is immobilised.

Skills: Fighting 2, Marksman 2, Subterfuge (Disguise as shop dummy) 1.
Story Points: 1-2

REPLICATOR

Awareness 2 Coordination 3 Ingenuity 1
Presence 2 Resolve 2 Strength 5

Traits: Armour (Minor) – tough plastic skin protects it from a lot of damage, any taken is reduced by 5
Dependency (Minor) – without the original subject being held by the Nestene, the copy cannot mimic their mannerisms and knowledge. If subject escapes, the copy reverts to normal Auton intelligence.
Immunity (Bullets) – any bullets are effectively useless unless it takes a **lot** of damage at once. Bullets hit it and the Auton either absorbs them into the plastic or they go through. Also works on bottle corks too!
Natural Weapon – the replicator can change the shape of its arms and legs into cutting or bashing weapons (Minor Trait, Strength +2 damage (7(3/7/10).
Weakness (Major) – if the controlling signal from the Nestene Consciousness is blocked or severed, the replicator becomes useless plastic and is immobilised.

Skills: Convince 1, Fighting 2, Knowledge 1, Subterfuge (Disguise) 2
Story Points: 3-5

ANIMATED PLASTIC

Awareness 2 Coordination 2 Ingenuity 1
Presence 1 Resolve 1 Strength 3-6

Traits: Armour (Minor) – hardy plastic cannot be easily damaged, reduce damage taken by 5
Natural Weapons – some animated items have tentacles (+2 to Strength for close combat damage), while others have small projectile weapons (like the Auton blaster) (5(2/5/7)).
Networked – the items are connected to the Nestene
Weakness (Major) – if the signal from the Nestene is blocked or severed, the item becomes simple plastic again, and immobile.
Skills: Fighting 3, Marksman (if it has a projectile attack) 1
Story Points: 0

CARRIONITES

From Rexel 4 in the Fourteen Stars of the Rexel Planetary Configuration, the Carrionites are a race of beings whose advanced word-based science can appear to the untrained as magic or witchcraft. Some of the oldest races of the universe, along with the Nestene, the Racnoss and the Great Vampires, the Carrionites warred with the Hervoken and eventually were banished by the Eternals to endless imprisonment. Carrionites are all female, and are denoted Mother, Sister or Daughter depending upon their relative ages, similar to the old Earth belief in the triple aspect of Wiccan Goddesses: Maiden, Mother and Crone.

Where humanity formed their sciences based around maths and the manipulation of numbers, the Carrionites use words to manipulate reality with almost magical effects. Three of their race managed to escape from their eternal prison and started manipulating the actions of Peter Streete, architect of the Globe Theatre in London, and the writings of William Shakespeare, to act as agents of their 'word-craft', opening the gates to release the rest of their kind. Lilith, Mother Doomfinger and Mother Bloodtide, the three Carrionite agents that escaped, were stopped by the Doctor and Martha, and remain trapped in the crystal sphere, filed away under 'C' in the TARDIS.

CARRIONITES

Awareness 3 Coordination 4 Ingenuity 4
Presence 3 Resolve 5 Strength 3

Traits: Alien
Alien Appearance
Fear Factor (1) - +2 on rolls to actively scare someone.
Flight – Carrionites in their natural form do not seem to have legs, they float around. When shapeshifted into human form, they can still fly, though they may appear to use the traditional broomstick.
Immortal – imprisoned for millennia, the Carrionites seem to be eternal.
Natural Weapons – the Carrionites have sharp fingernails that can rip people apart, giving them +2 to their Strength in damage.
Shapeshift – Carrionites can disguise themselves as humans, though it is assumed that they can mimic other races if necessary.
Special – Word-Based Magic. If a Carrionite knows the true name of someone or something, or has a part of them (like hair, nail clipping, etc), they can effectively control them (just like the Hypnosis Trait), taking complete control of their actions. With the expenditure of Story Points, the effects can become more drastic, such as drowning a victim with no water being present, or other violent acts. If the Carrionite is distracted from the ritual, the connection is permanently severed, and the Carrionite will have to find a fresh connection to their target.

Skills: Athletics 1, Convince 3, Craft (Sculpture) 1, Fighting 3, Knowledge 3, Medicine 1
Story Points: 4-8

CATKIND

Awareness 4 Coordination 4 Ingenuity 3
Presence 3 Resolve 3 Strength 3

Traits: Alien
Alien Appearance (Minor)
Natural Weapons (Minor) – Catkind have very sharp claws that add +2 to their Strength when used in close combat.

Skills: Athletics 3, Convince 1, Fighting 2, Medicine 1, Technology 1, Transport 1 (feel free to adjust Skills to suit their occupation or the adventure).
Story Points: 2-4

CATKIND

The Catkind are one of the many races that form friendships with humankind in the far future. While many live in the cosmopolitan melting pot of New Earth, many more live and work on other planets in the galaxy. They are simply one of the many races that form the population of the universe. Some Catkind form into social groups of their own, the most renowned of which are the nurses of the 'Sisters of Plenitude'. The Sisters are an all female order of Catkind nurses and nuns dedicated to healing the sick. Unfortunately their methods, while very successful, are not as altruistic as they might seem. When the Doctor uncovered the Sister's secrets on New Earth the order was shattered. However, it is possible that other Catkind Sisters rebuilt the order with a more moral agenda.

Catkind are essentially a cross between humans and domestic cats. They have the same skeletal structure as humans, but have the facial features and body hair of a cat. While they may be a race in their own right, (possibly evolving from domestic cats on some other planet or even

a deep space mining ship) it is more likely they are actually a genetically engineered species based on a mixture of human and feline genes. Genetic splicing of human and animal DNA became common during humanity's expansion into the stars, with spliced badgers being created to do human 'dirty work'. This would explain the similarities they have with humans, including their ability to interbreed and create kittens with humans! Catkind are as strong as a human but a little faster and more dextrous. They also retain the dangerous teeth and retractable claws of a feline.

CLOCKWORK ROBOTS

Humans have always found a need for robots, and in the 51st century they perfected the design in style. While programmed for menial maintenance tasks, the clockwork robots are still a work of art. The robots themselves are simple humanoid forms encased in transparent toughened plastic. Their gold and brass gears can easily be seen ticking away and they go about their tasks. The constant ticking sound they make is audible, but not much louder than a clock. While it might seem a step backwards in design, using clockwork has several advantages. The robots require only the occasional winding up, something other robots can be programmed to do regularly. On a spacecraft, this has the advantage of not draining the ship's power supplies, and in the event of a systems failure the robots can keep working.

As the Clockwork Robots have no conventional computer systems, their brains are based more on the clockwork computer theories of Charles Babbage and Ada Lovelace. 51st century technology has refined the system so their clockwork minds can process and store enough data to carry out complex tasks. Unfortunately the binary gears that make up their thought processes are extremely linear and pedantic. Like many robots they lack a capacity for abstract thought, forcing them to carry out their programming in a very literal way. As the crew of the **SS Madame Pompadour** discovered, it wasn't enough to program the robots to 'repair the ship', they should have specified that some parts were inappropriate. It doesn't mean that they are stupid, however – they did manage to use the ship's quantum drive to open multiple 'time windows'.

CLOCKWORK ROBOTS

Awareness 2 Coordination 2 Ingenuity 2
Presence 2 Resolve 4 Strength 5

Traits: Boffin – Clockwork Robots are very ingenious in their creation of parts for the ship, managing to cobble together parts from machine and living flesh or opening time windows.
Natural Weapons – the Clockwork Robots are equipped with sharp tools for repairing the ship that do nasty damage when used in a fight. These tools give the robot +2 to their Strength when determining damage.
Robot
Scan – short range scan for determining damage to the ship, and locating parts, proving +2 bonus to Awareness and Technology (or Medicine).
Technically Adept – the Robots are very good at fixing things and adapting the technology on the ship.
Teleport – when in danger and needing to escape capture, the robots can teleport to safety.
Restriction (Teleport) – the robots' Teleport capabilities are limited to very short range (500m).

Skills: Fighting 2, Medicine 1, Science 2, Technology 5, Transport 1
Story Points: 2-4

CYBERMEN

Mankind has always sought to improve itself, but not all change is for the better. When one wealthy lunatic decided to improve the world, his experiments led to the Cybermen. The Cybermen are a product of the Cybus Industries Corporation, a huge multinational company in an alternate version of our world. In this alternate world, humanity had become more reliant on networked systems and upgradeable

technologies. Most people kept themselves wired into a vast information and communication network via 'ear pods'. The network was run by Cybus Industries, a company set up to produce devices that were the brainchild of its managing director, John Lumic. These brilliant technologies had made Lumic and his company very rich indeed. But as brilliant as Lumic was, he was also insane and obsessed.

Lumic's body was in terrible decline, and he longed to find a way to upgrade himself into something better. He became obsessed with the power of machines and robotics, and developed a steel body that could be controlled by a living brain. Lumic used his considerable fortune to develop this new technology, not just for himself but for all humanity. In his arrogance he believed that he alone knew what was best for the human race. By converting everyone into identical Cybermen he would eradicate prejudice, disease and maybe even death. He had no understanding that immortality in a world with no art, love, culture or variety would be no life at all.

Needless to say, few people wanted to be turned into Cybermen. After several experiments conducted on unsuspecting homeless people, Lumic created a small army of Cyber troops. Then he used software in the ear pod network to control the weak-willed so they walked into his processing facilities for 'upgrading'. Luckily, the Doctor and a resistance movement known as the Preachers managed to defeat Lumic and his plan, but they failed to destroy all the Cybermen. Instead, the Cybermen saw a hole through realities and started their plans to break into our world. Again, this invasion was halted by the Doctor during the destruction of Torchwood One, in what has become known as 'the Battle of Canary Wharf'. While the Cybermen, and the Daleks they followed through the Void, were returned to their purgatory, some Cybermen (created in our reality) may remain active, while others have escaped the Void, falling through time.

Of course, Lumic's are not the only Cybermen to inhabit the universe. In our reality, another type of Cyberman existed, occupants of the 10th planet of Earth's solar system, Mondas. This planet was propelled out of our solar system, and the Cybermen conquered many planets before Mondas returned and the Cyberman attempted another of their invasions of Earth. What has happened to these Cybermen is unclear, though the head of one can be found in Henry van Statten's Vault

CYBERMEN

Awareness 2 Coordination 2 Ingenuity 2
Presence 3 Resolve 3 Strength 7

Traits: Armour (Major Trait) – the Cyberman's heavy metal armour reduces damage by 10. It does make the Cyberman very slow, reducing their Coordination to 2 (already taken into account in the Attributes).
Cyborg
Fear Factor (3) – The Cybermen are pretty scary, and gain a +6 on rolls to actively scare someone.
Natural Weapon – Electric Grip: The Cyberman's grip delivers a powerful blast of electricity, increasing the damage of normal close combat grip damage by +2
Natural Weapon – Particle Beam: Later Cybermen have arm-mounted particle beams that are deadly - 4(4/L/L).
Networked – Cybermen are usually connected by wireless technology to each other and to their Cyber Leader or Cyber Controller.
Slow – Due to their heavy metal bodies, Cybermen are slow and stomping. Their Speed during chases is reduced to 1.
Technically Adept

Skills: Convince 2, Fighting 3, Marksman 2, Medicine 1, Science 1, Technology 4
Story Points: 3-6

(recovered from the sewers of London in 1975).

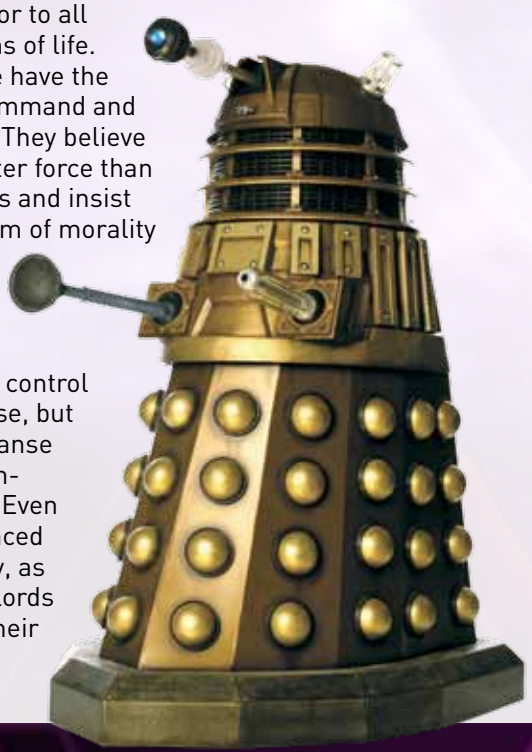
A Cyberman is essentially a human brain wired into a powerful robotic body. They are extremely strong and encased in steel armour. Early versions could discharge electricity through their hands to kill or subdue opponents, but later upgrades installed a particle weapon in their arm. There are a variety of methods of converting a human into a Cyberman. If the Cybermen are rushed and need more converts quickly, they simply encase the body in armour and initiate their brainwashing technology. The brainwashing and emotional suppressant technology is essential to a Cyberman. If they are allowed to feel, even for a moment, they suddenly understand the horrible loss of humanity they have suffered and go mad or worse. Part of the mental conditioning also insists on loyalty to the new cyber-race and few can fight it.

One of the reasons Cybermen are so difficult to destroy is that their leaders cannot be killed. All Cybermen are networked together and share most information. They pick a leader (designated Cyber-Leader – usually indicated by black 'handles' on the head), but if that leader is destroyed, another Cyberman simply downloads his data and takes over. Even with Lumic (the Cyber-Controller) gone, the Cybermen believe they are the ultimate destiny of mankind and seek to convert all humans they find into Cybermen. Luckily, there are plenty of humans who will fight to stop them destroying everything that makes being human worthwhile.

DALEKS

In the entire universe, no race has caused more death and destruction or incited more fear and terror than the Daleks. Those who see a Dalek for the first time often underestimate them. They look like little more than an armed pepper pot, some sort of silly robot that will have a problem getting up stairs. Nothing could be further from the truth. Daleks are not robots, but a crippled mutant encased in an armoured battlesuit. This battlesuit is armed with a weapon that can fire in a 360-degree arc and spells instant death for any life form it strikes. It is encased in both armour plating and a forcefield, making it immune to almost every form of weaponry. The survival systems allow a Dalek to survive easily under water or in hard vacuum. Even the heat of falling through a planet's atmosphere from space cannot destroy the suit or kill the mutant inside. Energy thrusters in the casing allow the Dalek to fly in space or in atmosphere at low altitudes. Finally, advanced computers allow the mutant to hack into most computer networks, downloading huge amounts of data in moments. Everything about a Dalek is designed to kill and destroy – even their manipulator arm can suffocate a man to death, crush their skulls or extract their brainwaves.

However, the most terrifying thing about the Daleks is not their weapons and armour, but their attitude and beliefs. All Daleks believe they are superior to all other forms of life. They alone have the right to command and dominate. They believe in no greater force than themselves and insist that no form of morality applies to them. It is their mission not only to control the universe, but also to cleanse it of all non-Dalek life. Even with advanced technology, as the Time Lords learnt to their



cost, it is hard to face such a determined and aggressive enemy. Daleks feel no fear, will kill in an instant and feel no remorse, and consider the universe only in terms of war and murder. Daleks have no art or culture, they exist only to fight and conquer. Anything that cannot be used as a weapon or a defence is no use to them.

As one of the most technologically advanced races in the universe, mere weapons and armour are rarely enough to destroy the Dalek threat. One of their only weaknesses is their predictability, due to their reliance on logic. The Doctor's cunning, ingenuity and abstract thinking has led to their defeat each time. The Daleks are also extremely pragmatic, which has often given their enemies respite from their attacks. Free from emotion the Daleks never get angry or upset over the results of battle. If resistance proves too strong they will not push forward out of pride or martial spirit, they will retreat and reconsider. However, if they believe they can overcome an obstacle they will sacrifice as many slaves, resources and even themselves to achieve their objective. Daleks are slaves to their own race, seeing the individual as unimportant compared to the glory of the race as a whole.

The Daleks are the creation of Davros, a crippled Kaled scientist. He experimented with armoured 'travel machines' to help the Kaleds survive the harsh nuclear environment of their homeworld, Skaro, ravaged in their war with the Thals. The nuclear, biological and chemical weaponry used in this war left the Kaleds and Thals mutated. Davros accelerated the mutation of the Kaleds to ensure their survival, creating the brain-like creatures that inhabit the Daleks.

Even before the Time War, the Doctor had faced the Daleks so often that they know him as 'The Oncoming Storm'. In the final battle of the Time War it was the Doctor who found himself able to end the Daleks forever, but only at the cost of his own people. Seeing no other option he destroyed both the Daleks and Gallifrey, but still the Daleks survived. The Dalek Emperor managed to escape the destruction and rebuilt the Dalek race in secret using small amounts of corrupted human tissue. These new Daleks loathed their origin to the point of insanity, but worshipped the

DALEK

Awareness 3 Coordination 2 Ingenuity 4
Presence 4 Resolve 4 Strength 7*

Traits: Armour (Major Trait) – the Dalekanium casing reduces damage by 10. This does reduce the Dalek's Coordination to 2 (already accommodated in the Attributes).
Cyborg
Environmental: Daleks are able to survive in the vacuum of space, or underwater.
Fear Factor (3): Daleks initially look silly, but once you realise how deadly they are, they are terrifying, getting a +6 to rolls when actively scaring someone.
Flight: Daleks are able to fly. When hovering their Speed is effectively 1, when in open skies or space they have a Speed of 6.
Forcefield (Major Trait) – bullets appear to stop in the air before the Dalek, appearing to dissolve on contact with the Dalek's powerful forcefield. Damage is reduced by two levels (from Disastrous to Failure, from Bad to no effect, etc).
Natural Weapon – Exterminator: the legendary Dalek weapon usually kills with a single shot (L(4/L/L)).
Scan – The Dalek can interface with computers and with living beings and absorb data in great quantities.
Special – Self Destruct: If under threat of being captured, the Dalek will self destruct, causing 6(3/6/9) damage to those within 10m of the explosion.
Special – Emergency Temporal Shift: If under threat of being destroyed or captured, major villain Daleks (such as the Cult of Skaro) also have an 'Emergency Temporal Shift', allowing them to disappear from their current location to appear randomly anywhere in time and space.
Technically Adept – Daleks are brilliant at using and adapting technology.

Skills: Convince 2, Fighting 4, Marksman 3, Medicine 1, Science 3, Technology 4, Survival 4
Story Points: 5-8
*The Dalek mutant inside has different Attributes when removed from the Dalekanium casing. Of course, movement outside of the armour is incredibly limited (Speed 1) and they do not usually survive very long. If the mutant is exposed at any time, damage inflicted to the Dalek may bypass the armour.
Awareness 3, Coordination 3, Ingenuity 4, Presence 3, Resolve 4, Strength 5

Emperor as a God, the last pure Dalek. Again the Daleks were wiped out, as Rose Tyler erased them from existence, using the power of the Vortex. However, another group of Daleks, the 'Cult of Skaro' had hidden from the war in the void between dimensions. They protected a device they called the Genesis Ark, which was actually a Time Lord prison for Daleks and contained thousands. Even though the Cult of Skaro succeeded in opening the Ark, the Doctor and Rose sent the Daleks back into the Void.

Every time the Doctor has faced the Daleks he has defeated them, but usually at a terrible cost. Somehow they always survive, too full of hate to truly die. They have escaped through emergency time travel, fallen through time and space, crashed into the timelocked events of the Time War, freed their creator Davros (only to treat him like a prisoner) to be destroyed again by the Doctor, betrayed by one of their own. Though the Daleks were destroyed, it is unlikely that this will be the last we'll see of these evil creatures.

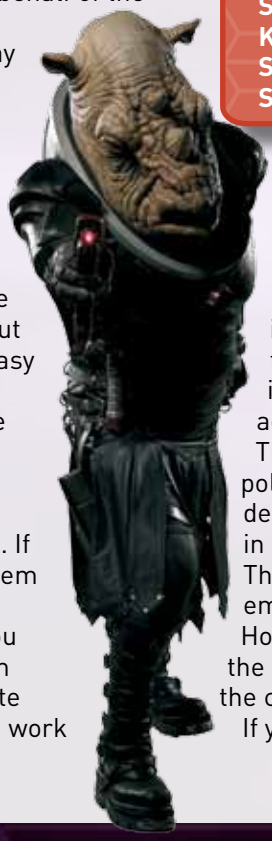
JUDOON

The Judoon are a form of 'police for hire' although the chances of them arriving to 'serve and protect' are pretty low. They are engaged to enforce galactic law, usually on behalf of the Shadow Proclamation, or to track down known criminals. While it may seem to be your lucky day when a police force arrive, the Judoon are single-minded and utterly without mercy when it comes to the letter of the law. It is more accurate to call them licensed vigilantes, bounty hunters, or just plain thugs. Judoon resemble large bipedal Rhinoceroses, and are about as gentle, understanding and easy to talk to as one.

The main danger of the Judoon is that they arrive in large numbers, very large numbers. If you can give them a good enough legal reason you can employ them as your own private army. So they often work for governments, corporations and rich clients (even a few highly placed and well off gangsters on occasion). They care little for what is right and wrong, only for what is legal and illegal. They are unshakable in their belief that they are doing the right thing by following the letter of the law, ignoring all moral responsibility for their actions.

Their willingness to accept mercenary policing missions has led to their being deceived on occasion. One incident resulted in the Judoon losing all jurisdiction on Earth. The Judoon are yet to return to Earth, instead employing H_2O-scoops to lift the Royal Hope Hospital to Earth's moon during their hunt for the plasmavore responsible for the murder of the child princess of Padrivole Regency Nine.

If you break the law in their presence they will



JUDOON

Awareness 2 Coordination 2 Ingenuity 3
Presence 4 Resolve 5 Strength 6

Traits: Alien
Alien Appearance
Armour – a combination of tough skin and thick leather armour reduces damage by 5.
Code of Conduct – Uphold the Law.
Fear Factor (2) – The Judoon are huge, brutish aliens that are designed to strike fear. +4 when actively intimidating their targets.
Gadgets – Translator/Genetic Scanner: The Translator works on all languages after it has been identified. The genetic scan provides a +3 bonus when identifying species.
Slow – The Judoon are not the speediest of races, all that armour and weight slows down their Speed to 1.
Special – The Judoon also have a large lung capacity, allowing them to survive without air, or within a poisonous environment, for far longer than a human. The Gamemaster will not need to make any rolls for the Judoon to survive without air unless in incredibly prolonged circumstances.
Weapon: The Judoon Blaster L (4/L/L)

Skills: Athletics 1, Convince 3, Fighting 3, Knowledge (Galactic Law) 2, Marksman 3, Survival 2, Technology 2, Transport 3
Story Points: 3-5

act as judge, jury and executioner, as long as you transgress the laws they have decided to enforce. The only upside of this behaviour is they are just as quick to enforce laws that work in your favour as against you, and have a comprehensive compensation package for anyone they deem unfairly treated by their actions. Sadly this often means that while they will give you a voucher for compensation they won't actually rescue you from certain death if you are not their responsibility!

Judoon stand nearly two metres tall and wear a tough black uniform that also functions as a space suit. They are usually armed and carry a scanner that doubles as a translation device. The scanner is used to track their prey, but only works at very close range. The translator device can understand almost any language, but needs to sample a few words to affect a translation.

KRILLITANE

It is hard to classify the Krillitane, given they are one of the most changeable and adaptable races in the universe. Like so many other races, the Krillitane are an aggressive race of warriors and conquerors. However, they are neither empire builders nor looking to lay waste to the universe. They do not seek land and resources but instead are looking to steal from the very forms of those they defeat.

Most conquerors that subjugate a population and rule over it begin to take on some of the cultural traits of those they conquer. They learn from their subject's art, culture and technology and use it to enhance their own. The Krillitane do exactly the same thing only they steal the physical traits of those they conquer. For instance, if they subjugate a race that can fly, such as the Bassen, they can steal wings for themselves. It is unclear how this process exactly works, but it does not go well for the subjugated race. They may well be absorbed into the fluctuating DNA of the advancing Krillitane armies. However this absorption may take some time, forcing the Krillitane to actually subjugate and live among the conquered species rather than just meet them and steal their genetic code.

KRILLITANE

Awareness 4 Coordination 3 Ingenuity 3
Presence 3 Resolve 3 Strength 4

Traits: Alien
Alien Appearance
Alien Senses – The Krillitane have very sensitive sonar hearing, allowing them to 'see' in the dark. This sonar sense provides them with a +4 bonus to Awareness related rolls.
Fear Factor (2) – They are currently huge winged creatures with large mouths, that's pretty scary! +4 to rolls when actively trying to scare their prey.
Flight (Major) – In their current natural form, Krillitane have huge leathery wings. Their hovering isn't so great, and they are not very coordinated when flying in restricted areas, but have a Speed of 9 when flying in the open.
Natural Weapons – Teeth and Claws: In their current natural form they have sharp teeth and claws. Strength receives a +2 bonus when calculating damage dealt in close combat.
Shape Shift (Major) – One of the alien races they assimilated gave them the ability to project a morphic illusion, allowing them to appear in a limited disguise of the species they are trying to conquer.
Special – Steal Racial Traits: The Krillitane's greatest power is the ability to steal the Traits of other races. It is not a quick process, and the entire race will usually be subjugated before the Krillitane can take their ability. This can be any Trait – part of their Alien Appearance, a special Trait, or even things like Additional Limbs. These Traits can be discarded in favour of another.
Weakness (Major) – Krillitane Oil: The Krillitane have mutated themselves so many times that they are unable to come into contact with their own oil. Any contact instantly inflicts 4 levels of Damage, and will continue to cause this amount of damage every Round until it is washed off.
Weakness (Minor) – Loud Noises: Their heightened hearing is also a weakness. If subjected to loud noises (loud music for example), the Krillitane will suffer a -2 penalty to all actions. Incredibly loud noises (sirens, alarms, etc) will leave them completely unable to act unless they spend a Story point.

Skills: Athletics 4, Convince 3, Fighting 3, Knowledge (Alien Races) 2, Survival 2, Technology 2
Story Points: 2-4

Having absorbed so many traits and species, most Krillitane have a personal favourite form. They can cloak their usual form with technology, but they can choose to manifest whichever stolen traits they prefer to use as they see fit. Interestingly, the Krillitane are now so far removed from their original form, their own natural oil is actually toxic to them. This oil grants some of their absorption ability onto other species, allowing them to assimilate information and advancing their intellect to a vast degree if taken regularly. This works especially well on developing life forms such as children.

The Krillitane are always seeking to advance their form and abilities. Having acquired most of the abilities that might enhance their physical form they are now looking to unlock greater mental power. The next step in their evolution is to gain power over the building blocks of the universe, trying to unlock the Skasis Paradigm, to try to become as powerful as the Time Lords once were. However, the Krillitane would use such power to scourge the universe of light and life for their own enhancement.

OOD

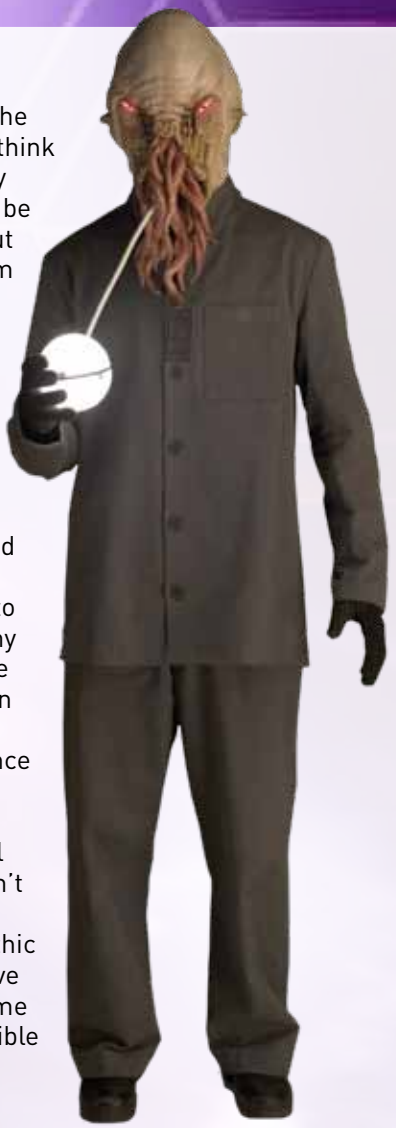
Not every species in the universe is looking to conquer and destroy. There are several, like the Ood, who are actually peaceful and serene. Needless to say, there is usually another race looking to take advantage of such pacifism, and humans are no exception.

The Ood are a gentle and minimalist race that have two brains, one in their head as normal, the second brain is connected through an umbilical tube that emerges among the coleoid tentacles on their lower faces. This second brain is held in the hand, though this means the Ood are very vulnerable to attack. There is a third, a giant living brain that resides on their homeworld telepathically connecting all the Ood and uniting them in song, giving them a powerful community of peace.

Of course, that was until the humans discovered them.

Such a peaceful and servile race was easily dominated, and their second brain was severed and replaced with a translator orb. Without the second brain, and with their telepathic connection to the hive brain blocked, the Ood were unable to think for themselves. They developed a need to be given orders. Without someone to tell them what to do they just curl up and die.

To the expanding human race, this was a godsend. The enslaved Ood wanted to serve and the humans were in need of support staff and maintenance techs to help build new colony worlds. Ood could be found all over human space, as servants, cleaners, maintenance workers and even soldiers. The Ood would do any menial task humans wouldn't do. Unfortunately, without their telepathic connection to the hive brain, the Ood became particularly susceptible to mind control and possession, leaving them vulnerable to telepathic entities to use them for force. And, with an Ood in almost every home, it was just a matter of time before this 'too good to be true' deal showed its true colours.



The story of the Ood's domination into slavery was a well kept secret of Ood Operations, but an underground movement known as 'Friends of the Ood' saw their servility as being unnatural, striving to free them from their duties. An undercover agent at Ood Operations was reducing the field that disconnected the hive brain from the Ood. This limited freedom was gradually producing an effect called 'Red Eye', where the Ood were exposed to the pain and anger of the imprisoned hive mind, causing them to turn violent and rabid. Ood Operations and their slavery was ended by the Doctor, Donna and the undercover 'Friend of the Ood', Dr Halpen, restoring the Ood society. With the circle broken, the Ood could sing again.

OOD

Awareness 4 Coordination 2 Ingenuity 2
Presence 2 Resolve 1 Strength 4

Traits: Alien
Alien Appearance
Enslaved - Ood have long been servile: even when free they are driven to serve.
Gadget – Translator Orb: Translate. Ood that have been enslaved by Ood Operations have a Translator Orb instead of their second brain. This instantly translates all alien languages.
Natural Weapon – Translator Orb: Although not designed as a weapon, the orb can deliver a deadly shock. As a close combat weapon, the orb delivers Strength +2 damage every Round that the orb is in contact with the target. The shock also stuns the victim, making them unable to react or act without spending a Story Point.
Psychic
Telepathy
Weakness (Major) – The Ood are very susceptible to mental control. Though they are psychic and telepathic, they have little resistance to possession or control. Any rolls to resist suffer a -4 penalty. This Weakness is lost if the hive-brain is in contact with the Ood.

Skills: Athletics 1, Craft (Singing) 3, Fighting 1, Medicine 2, Survival (Arctic) 2, Technology 1, Transport 1
Story Points: 1-4

ROBOFORMS

Robotic technology comes in all manner of forms in the universe, and one of the most prevalent is the Roboform. These humanoid robots are built to a standard model and they gather in packs like the scavengers that they are. They do tend to stand out, especially on low tech planets, so disguise themselves the best they can.

Roboforms are a very blunt tool, seeking the easily scavenged, or the valuable prize. Whether this is working for the highest bidder, or just looking for sources of power that they could sell on, they're not fussy. They can be programmed or controlled by an 'employer' (as happened when the Empress of the Racnoss needed additional firepower to recover the 'key'). Their

ROBOFORMS

Awareness 2 Coordination 3 Ingenuity 1
Presence 3 Resolve 3 Strength 5

Traits: Armour – the metal plated body reduces damage by 5.
Robot
Technically Adept

Skills: Athletics 2, Fighting 3, Marksman 3, Science 2, Survival 2, Technology 4, Transport 3
Story Points: 1-3

programming is limited, and they can be slow to adapt to different circumstances. For example, if they are told to drive a woman in a big white dress to their controller, they will not stop doing so, even when a blue box starts bouncing off the motorway next to them. The instructions must be very specific, but they can be controlled remotely.

They are programmed with simple skills, such as operating vehicles and using weapons. Very few of these robots are designed with any vocal ability, so they do not socialise or communicate. Their slow reactions and very limited ability to adapt mean they are next to useless in close combat, however, they can use weapons by simply pointing them in the right direction and blasting an area.

Given their simplicity of design, Roboforms are very easy to repair, but also easy to disrupt. Sending the right frequency from a sonic screwdriver can shut one of these robots down and linked to a large amplifier the same sort of sonic pulse can make them fall to pieces. Roboforms are often hired to soften up the opposition or carry out simple tasks. For anything more complicated, a controller can operate them by remote control to make sure they carry out the right orders. Left to their own devices, they will hunt in packs, following a larger and more capable (and often unaware) creature or force, picking up the scraps.

SLITHEEN

While there are some races like the Daleks and the Sycorax who are looking to conquer the galaxy, the same cannot be said of all the races in the universe. While some species are generally 'bad' and others are generally 'good', like humans, not every member of a given species thinks the same way. This is the way with the inhabitants of Raxacoricofallapatorius, the twin plant of Clom. A beautiful planet with white marble temples on sapphire cliffs, and stunning ice caves and poppito trees. The Raxacoricofallapatorians are a civilised and proud race with large families and quite draconian laws. Their strict government educates the children in poetry, mathematics and democracy. It is no surprise that one family, the family Slitheen, didn't get on well there.

Decedents of the Huspick Degenerate, cousins to the Blathereen and Rackateen, born on the Islands of Hisp, the Slitheen are a whole family of criminals, scouring the galaxy for opportunities to get rich. They don't care how they do it, as long as the price is right. If a few innocent and primitive lives have to be lost, or the odd planet gets boiled away, it really doesn't bother them as long as they get their cut. The family itself is rather large, including all the cousins, stepchildren and distant relatives. So sometimes the family business resembles a small corporation.

Plenty of people can be forgiven for thinking the Slitheen are a species themselves. They are certainly doing nothing for the good reputation of Raxacoricofallapatorius.

Originally, they infiltrated the government and controlled the distribution of the valuable spice Offich. Their criminal ways became legendary until the Great Purge of Yon: 556. Over 500 Slitheen – every family member – were arrested and found guilty. Those Slitheen off-world at the time could never return home, for fear of instantly being found guilty and receiving the death sentence. Facing a cruel and disgusting form of execution, it is no surprise that not a single Slitheen has returned.

A Slitheen (or Raxacorico-fallapatorian) adult is both impressive and frightening. They stand over two metres tall with long muscular arms ending is fierce talons. While they look fat and bulbous they move remarkably quickly and with great precision. They love to hunt and practice as often as they can. A lucky and inventive prey can sometimes escape, but not often. Slitheen have a very good sense of smell and are remarkable trackers. When they close in, the fight

SLITHEEN

Awareness 3 Coordination 3 Ingenuity 3
Presence 4 Resolve 5 Strength 8

Traits: Alien
Alien Appearance
Alien Senses – Smell. The Slitheen have an excellent sense of smell, giving a +2 bonus on Awareness rolls that involve smell.
Fear Factor (2) – Giant, green and with dangerous claws, the Slitheen gain a +4 bonus on rolls when actively scaring someone.
Natural Weapons – Massive claws that can do a great deal of damage (Strength +2). Females can fire a poisoned dart from their finger (Coordination + Marksman to hit, 5(2/5/7) – damage includes poison effect) and breathe a cloud of poisonous gas at a close target, 3(1/3/4). These additional weapons can only be employed once every seven days as they need time to replenish.
Outcast – The Slitheen have been outcast by the other families from Raxacoricofallapatorius. If they return, they will be arrested and executed.
Shapeshift (Minor) – Not exactly shape shifting, but the Slitheen use compression fields and can wear skin-suits to disguise themselves as other races.
Weakness (Major) – as a calcium based lifeform they are extremely reactive when they come into contact with acetic acid. Contact does 4 levels of damage every Round. Losing too many Attributes in this way can produce explosive results.

Skills: Athletics 2, Convince 2, Fighting 3, Medicine 2, Science 2, Subterfuge 4, Survival 2, Technology 2, Transport 3

Story Points: 3-5

rarely lasts long. Luckily, they have a weakness that can be a big problem on Earth. Their bodies, being composed of living calcium, react extremely badly to acetic acid. Enough vinegar can dissolve a Slitheen or even make one explode into tiny pieces, and boy does that make a mess.

The Slitheen themselves have limited resources as their early attempts at drug-running, arms dealing and chizzle-waxing were halted. They still have access to a few interstellar ships and they understand genetic manipulation very well. While they have the technology to create energy weapons, they generally prefer to hunt their prey and use their natural weapons to kill. To hide among a planet's dominant species they are able to skin their victims and wear it as a disguise (as long as the victim is 'big boned' enough for the skin to accommodate the Slitheen). Even with the largest species, the skin is a tight fit, so the Slitheen need to use gas exchangers to maintain the disguise. The excess gas can often lead to some embarrassing or funny (depending how you look at it) social problems. Most Slitheen prefer not to wear such cramped disguises, but it takes only a few moments to zip or unzip themselves into their 'skin suit'. More recently, their compression field collars have been perfected, allowing them to assume the form of slimmer people, without the annoying gas exchange.

The Slitheen have tried to destroy the Earth on several occasions in order to sell its radioactive remains as fuel. Luckily the Doctor or his friends have been able to stop them. However, the Slitheen are a large family with many sub-clans, and they see any action against their family very personally. Even though they may not see any profit in destroying the human race, plenty of Slitheen cousins and siblings would love nothing better than to see the Earth destroyed in revenge for the family members they have lost.

SONTARANS

Awareness 3 Coordination 4 Ingenuity 3
Presence 4 Resolve 6 Strength 6

Traits: Adversary – The Sontarans have been at war with the Rutans for thousands of years.
Alien
Alien Appearance
Brave – a Sontaran fears nothing! They receive a +2 bonus to any Resolve rolls against fear.
By the Book – a Sontaran never disobeys an order from their superior officer.
Tough – being bred for war means that they are incredibly tough, reducing any damage to Attributes by 2.
Weakness (Minor) – the Sontaran's only weak spot is the probic vent on the back of their necks. A single hit will disable a Sontaran (effects like a normal Stun). Hitting the vent is tricky though, and the Sontaran needs to be facing away. There is a -4 penalty for aiming for the vent.
Weapons: Sontaran Rifle L (4/L/L), Shock Staff S (S/S/S)
Armour: the Sontaran body armour is incredibly strong, reducing any damage taken by 5.

Skills: Athletics 2, Convince 2, Fighting 5, Marksman 5, Medicine 1, Science 4, Subterfuge 3, Survival 4, Technology 2, Transport 3
Story Points: 3-5

SONTARANS

One of the most formidable and determined militaristic races in the galaxy are the Sontarans. From Sontar in the southern spiral arm of the galaxy, the Sontarans are shorter and stronger than humans due to evolving in the higher gravity of their homeworld. They are a clone race, produced in their millions. Their cloned origins mean that they look very similar, though deviations in skin tone, voice, teeth and height have been evident. Despite being cloned, it may be that there are female Sontarans, but to date no human has encountered one.

Standing around 1.5 metres tall (about 5ft), they are strong with wide shoulders and neck. They are heavily armed and armoured with a huge, domed helmet. Their only weakness seems to be the probic vent at the back of their necks. This vent comes from the cloning process and is used to draw nutrition, though its positioning means that they cannot turn and run, and must always face their enemy. They are also vulnerable to coronic acid. Before entering combat, they have been known to employ defensive measures such as the 'cordolane signal' that renders traditional

ballistic weaponry useless. The Sontarans do not see this is cheating, rather as making things more sporting on behalf of the Sontaran side.

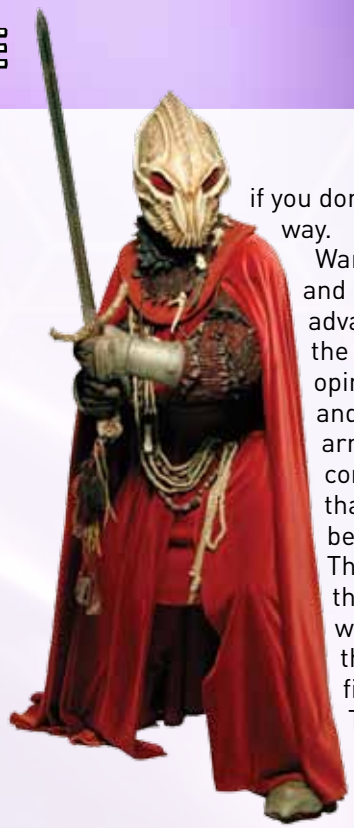
The Sontaran Empire has been at war with the Rutan Host for more than 50,000 years – a war that will continue for at least another 20,000. The war is showing no signs of a victor, and the casualties on both sides have lead to desperate measures as each investigates new weapons, tactics and breeding grounds.

SYCORAX

There are plenty of bullies in the universe, and the Sycorax are one of them. This warrior race travels the galaxy looking for fertile worlds with significantly less advanced inhabitants. When they find one they use as many tricks as they can to intimidate the less experienced race into surrendering. The Sycorax will then take half the population to sell as slaves and steal whatever mineral wealth from the planet they can. If it works really well they will happily farm such a planet as often as possible, returning whenever the population and resources have had a chance to replenish.

The Sycorax were not always this capable. The race originated on an asteroid in the JX82 system, known as Fire Trap. When a ship crashed into the rock, the Sycorax dominated the ship's survivors, forcing them to reveal the secrets of their technology. Fitting the asteroid with the ship's salvaged drives, it became the first of many ships in the Sycorax armada, currently in orbit around the Jewel of Staa Crafell.

The Sycorax salvage whatever's left after their initial invasion, but their technology is actually not that advanced. The can travel faster than light and use transmat technology. However, they still use scare tactics like blood control technology, an extremely antiquated and unreliable form of mind control. Like most Sycorax tactics, it is pretty scary for anyone that doesn't know how it really works, but actually only useful to bluff and intimidate. In combat they prefer to use swords as weapons and dress in elaborate robes and armoured masks, all for effect. However, their energy whips can be deadly if you don't catch them the right way.



Wandering the universe and conquering less advanced species has given the Sycorax a vastly inflated opinion of their own powers and abilities. They are arrogant to the extreme, considering anything less than them to be little better than pond scum. Their lifestyle has led them to believe they are a warrior culture, although they rarely like to actually fight an equal opponent. They do adhere to a loose form of warrior's code, such as the rites of single combat, but are not above cheating if things don't go well for them. In general once you pass their bluster and prove yourself their equal they usually back down like the cowards they are.

SYCORAX

Awareness 3 Coordination 4 Ingenuity 3
Presence 4 Resolve 4 Strength 5

Traits: Alien
Alien Appearance
Code of Conduct – The Sycorax adhere to a strict law of trial by combat and honour the outcome.
Fear Factor (1) – They are imposing warriors that gain a +2 bonus when actively trying to intimidate or scare.
Special – Blood Control Technology. Similar to the Major Hypnosis Trait, the Blood Control Technology allows the Sycorax to place those of a certain blood into a susceptible state.
Weapons: Sword (+4 to Strength in Damage, two handed), Energy Whip (+2 to Strength in Damage per Round in Contact).

Skills: Athletics 3, Convince 2, Fighting 4, Medicine 2, Science 2, Technology 3, Transport 1
Story Points: 3-5

TOCLAFANE

To the children of Gallifrey, the Toclafane were the monsters under the bed. They were the terrors from faerie stories designed to make children do as they are told and behave. However, when the Master visited Utopia at the end of the universe, he made the Toclafane real and brought them to Earth. In the furnaces of Utopia he saw the Toclafane created, a last desperate attempt for a doomed race to survive the ultimate cataclysm. He made a deal and opened a hole in time so they could conquer the Earth. However, the most terrible thing about the Toclafane is that these desperate creatures, corrupting themselves for the sake of survival, are actually the future of the human race.

Even at the end of all things, the human race did all it could to survive. The Utopia Project was created with that goal in mind. However, they soon discovered there was nowhere to go, no matter what form the human race took. Humans had spent billions of years evolving into new races before returning to their humanoid form. Finally, they were made into machines. A fragment of each person was built into a small heavily armoured sphere. To survive the process with some sanity, each Toclafane was linked to a hive mind and reduced to a childlike state. In this way they craved only 'fun' and understood little of morality and kindness. When the universe finally crushed their armoured forms, they would at least die uncomprehending the enormity and desperation of their position.

Toclafane are much like small Daleks in a way. They are small floating silver spheres that contain the brain and central system of a living being. The Toclafane can fly in atmosphere and out into space, and while they can't travel interstellar distances they move very fast indeed. The sphere is armed with an energy weapon and several knives that can be deployed at will. The sphere's armour is extremely strong, rendering them immune to gunfire and most weapons. However, a large jolt of electricity at a specific voltage can disable one. It is not the amount of voltage but the particular frequency of the current that does the damage. So anyone planning to collect a sphere needs not only a large power supply, but also the correct data to make it effective.

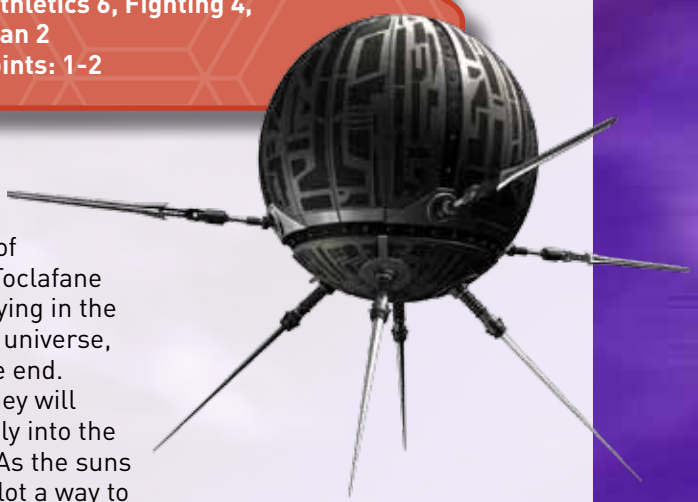
While the Toclafane were sent back to the end of the universe by the Doctor, they were not destroyed. Out there in the fires of Utopia the Toclafane remain, playing in the ruins of the universe, awaiting the end. However, they will not go quietly into the final night. As the suns fade, they plot a way to survive, whatever the cost.

TOCLAFANE

Awareness 4 Coordination 6 Ingenuity 2
Presence 3 Resolve 2 Strength 2

Traits: Alien
Alien Appearance
Armour (Special) – The Toclafane sphere is incredibly tough to break. It is immune to all weapons (see **weakness** below).
Environmental – The Toclafane can survive in space or underwater.
Flight – The Toclafane are fast, and nimble. When in the open they have a Speed of 18.
Natural Weapons – The Toclafane spheres can deploy multiple blades (that do Strength +2 damage) and can fire an energy pulse weapon 5(2/5/7).
Weakness – there is a precise electrical current (58.5 kilo-ampere transferred charge of 510 megajoules) that will disable a sphere. It is not common, except in lighting strikes or in specially manufactured weapons. If hit, the sphere is completely disabled, though the occupant is not killed.

Skills: Athletics 6, Fighting 4, Marksman 2
Story Points: 1-2



ALIENS AS PLAYER CHARACTERS

If you can play a Time Lord in the **Doctor Who: Adventures in Time and Space,** why not one of the other alien races? Although the players have the option to create all manner of strange and bizarre aliens, as with anything in character creation, they need to make sure they have built a character that is going to function properly in the group and in the adventures the Gamemaster has planned.

Before you even consider playing an alien you need to find out how cosmopolitan the adventures are likely to be. Catkind have the potential to make excellent player characters, for instance. However, if the adventures are to be set mostly on Earth, a Catkind is going to provoke stares, unless it's Halloween. In adventures on other worlds where even humans are different and unusual it won't be a problem, but even on other worlds the human form is often the norm.

Luckily, there are plenty of alien creatures that can at least look human. Some aliens might be shape shifters, or able to adopt a human form like the Carrionites. Others like the Slitheen can disguise themselves. While no player character should be going around stealing skins from people, maybe non-Slitheen Raxicoricophalapatorians have artificial skin suits they can use.

After looking at their ability to fit into their surroundings, you need to think how suitable the alien species is as a player's character. Some unassuming races are inappropriate due to their strange cultures and attitudes. An Ood is not a powerful character, but may be a little slow and docile for many of the Doctor's adventures. A Tree from the Forest of Cheem might sound fun, but they are a little obvious and are easily set on fire. The Gamemaster is perfectly within his rights to insist the alien character can handle the same objects and get through the same doors as everyone else. A Racnoss character may seem like a good idea at the time, but they can be huge, unable to get through doors, and can't really hold equipment. Remember that your character is going to get very boring if it can't get involved. You'll be playing the character for a while, so make sure it has some way to develop.

At some point, someone is going to want to play a 'good' Dalek or Cyberman, and to be fair this is not unprecedented. In Van Statten's underground facility, Rose's essence gave a Dalek feelings and Dalek Sec wanted to do something good with his race shortly before his demise. Yvonne Hartman managed to remain human enough after becoming a Cyberman to protect the Doctor. However, we should point out that all of these 'good guys' didn't last very long. Rose's Dalek couldn't live with itself, Dalek Sec was murdered by his own people and Yvonne Hartman may well have vanished into the Void.

Good versions of apparently evil species are rare and often short lived. They make difficult player characters so the Gamemaster shouldn't feel bad about not allowing them in their game. Such races often have a reputation that will precede them and cause trouble for the rest of the group. Anyone travelling with a Dalek is likely to be feared, shunned and threatened.

In general it really all comes down to why you want to play an alien? What can you do with this character that you can't with a human? If you want your character to look different, there are already plenty of humans who can look different, from goths to punks to emos. Humans from different periods in history can have strange ways and odd habits. If what attracts the player to the alien race is that it is simply more powerful, they are probably interested in them for the wrong reasons.

If the Gamesmaster allows a player to create an alien character, they will need to take certain Traits and ensure you have the right levels of certain attributes. If you want to play a Catkind, you need claws. A Raxicoricophalapatorian needs a high Strength. You don't get all their abilities for free, that would be unfair on the other characters. So you may find (especially in the case of 'good Daleks') that you just don't have the points to create that sort of character.

ALIEN TRAITS

Below is a list of alien Traits that the character can have to set them apart from mere humans. The list includes Traits that are usually best reserved for villains (and they will be indicated in the text). Just as other Traits that can be purchased, they come in Minor, Major and Special Good and Bad Traits.

Of course, the list of Alien Traits presented below is just a sample of what can be done, though most of the aliens the Doctor has encountered to date can be built using these Traits. If you wish to design your own Trait, you should feel free. To get started creating your alien, you simply need to purchase the Alien Trait (see Sidebar), and then you can pick any of the alien Traits presented

ALIEN (SPECIAL GOOD TRAIT)

Aliens come in all shapes and sizes, but in a majority of cases these aliens are basically humanoid in shape, with certain abilities and features that set them apart. By purchasing the Alien Trait, a whole universe of possibilities are open to the character.

Effect: Alien as a Trait is a 'Gateway' so to speak, opening a selection of additional Traits that are normally unavailable to mere humans. It is a Good Trait, and costs just 2 Character Points to purchase. The Gamemaster should approve before you select this Trait. The Alien Trait means that you are from another planet. Initially, you are of human appearance and look pretty much the same as everyone else on Earth. This Trait does open up the opportunity to purchase other specifically Alien Traits, and allows you to have Attributes above level 6. If an Attribute is purchased above level 6, it costs 2 Character Points at character creation for every level above 6. As a downside, if you're discovered as being an Alien, you may suffer severe consequences (such as being captured by the government and experimented upon). Additionally, some of the Alien-only Traits that are now open to you may mean that your character will have to adopt a more and more alien appearance.

here, as well as those available to human characters.

Of course, if you're creating an alien as a villain or enemy for the characters in an adventure, you don't really need to worry about costs and how many Traits they have, whatever it takes to make a cool alien character. However, you can total up the Traits you've used to see just how many points you would have spent, so you can see how powerful the alien is compared to the average character (who usually has between 6-10 points worth of Traits).

Additional Limbs (Alien Minor Good Trait) Many hands make light work, or so they say (though try saying that to Alexander Monro). Taking this Trait means that the alien has an additional pair of limbs. This can mean arms or legs or an odd alien limb or tentacle that functions as both. Of course, taking an additional pair of limbs means that the character is usually very obviously an alien in appearance, and will automatically get the Alien Appearance Bad Trait (Minor). The Additional Limbs Trait can be taken a second time, giving the alien a cumulative bonus, but their Alien Appearance Trait becomes Major.

Effect: Additional Limbs is a Minor Good Alien Trait, and costs just 1 point for every additional pair of limbs. If the alien has additional legs, their effective Speed (when calculating chases and alike) is increased by +2. If the limbs are arms, the first additional action in any Round receives no penalty (as they can effectively do two things at once). This Trait can be taken twice to create an eight limbed alien, though they will be obviously more alien. Additional limbs can be had on top of this, but they receive no bonus and cost no extra – there comes a point when you have so many legs or arms that it just becomes confusing and you can end up tripping over your own feet.

Alien Appearance (Minor/Major Bad Alien Trait) While many aliens can pass for human under some circumstances (or low lighting), you have an obviously alien appearance. It could be that you're basically human but green, or have a large head to accommodate the massive brain power, or pointy ears, reptilian features, or look like a big bug or a cat! Players should feel free to be creative.

Effect: Alien Appearance is a Bad Trait that can be either 1 Points or 2 Points. The more severe the Alien Appearance Trait, the more 'alien' the character looks. As a Minor Bad Trait, Alien Appearance means the character is basically humanoid but with a distinctive alien feature. In most cases, when they encounter people who are

okay with aliens their reaction will be minimal, however when meeting inhabitants of lower-level planets (see Levels, p.32) who may not have met aliens before, social rolls will all suffer a -2 penalty (that is if they don't just run away!). As a Major Bad Trait, the 'alien-ness' of the character is more extreme. The may have tentacles instead of limbs, or a face like a squid – they could look like anything! Again, on advanced planets that are used to aliens this isn't a problem, but if they meet less experienced peoples they will suffer a -4 penalty on social rolls (possibly even become the target of scared locals who assume the alien is hostile!).

Alien Senses (Alien Minor Good Trait)
Most of the time, simply having a really high Awareness means that your senses are particularly acute. However, some aliens have senses that go above and beyond what is considered normal. It could be that they can see infra-red or ultra-violet ends of the spectrum, or they could see the eddies and flows of time, see paradoxes, or simply smell their prey from a dozen rooms away. The cost of this Trait could easily be offset by the Alien Appearance Trait, saying that the character can see phenomenally well, but has big alien eyes like General Kudlak.

Effect: Alien Senses is a Minor Good Alien Trait which costs 1 point. At character creation, the sense that is particularly good should be specified (whether this is sight, hearing, smell, etc) and the particulars of the extraordinary perception (what is so special about it and what is sensed). When the alien uses the sense, it gains a +4 bonus to Awareness rolls but only when using that sense. If the Gamemaster thinks the sense will aid another Awareness roll (such as avoiding being surprised), or if the environment effects the sense, this bonus may be reduced. For example, an alien that can see into the infra-red range of the spectrum can see the heat given off by people. He gains a +4 bonus to his rolls when he spots the approaching Judoon in the dark, but once the shooting starts, and things start exploding, everything will be hot and the bonus from his alien sense will be lost.

Note: cannot be used with the Keen Senses Trait.

Armour (Alien Special Good Trait)
Armour as an Alien Trait means that the alien has 'natural' armour that protects it. Armour counts as 'natural' if it cannot be removed. For example, a Sontaran has very heavy battle armour, but that is a suit that is worn and can be removed (not that we've ever seen Sontarans sunning themselves on the beach). Cybermen and Daleks are literally built into their armoured casings and the armour cannot be removed. The moment the armour can be removed (although Dalekanium plates can be removed from a Dalek, it's a very lengthy process and doesn't happen very often) then the armour is a piece of equipment, rather than a Trait. If it's a permanent feature (whether this is a cybernetic suit, or just very tough, leathery skin) it is an Alien Trait.

Effect: Armour as an Alien Trait can be purchased at various levels. As a Minor Trait, costing 1 point, the alien has a tough hide that is able to reduce injury by 5 levels. If the alien is hit by a weapon and receives 6 levels worth of damage to reduce its Attributes, this 6 is reduced by the 5 of the Armour to a single point. This makes the alien quite a tough cookie! Even Lethal damage is resisted - treat it as 8 levels of damage and reduce it accordingly. As a Major Trait, the damage reduction is increased to 10. In most cases, this armour will be thick plating, such as metal or scales. At this level, the Armour Trait costs 2 points, but their Coordination is reduced by 1 (to a minimum of 1). The highest level is as a Special Trait, costing 3 or more. Every additional point spent, increases the armour by +5 (and reduces their Coordination by an additional -1 to a minimum of 1). This means you can create huge and heavily armoured creatures, but they don't move particularly fast or accurately.

Climbing (Minor/Major Alien Good Trait)
The Climbing Trait means simply that the alien is exceptionally good at climbing. As a Minor Trait, they can climb walls particularly well, and as a Major Trait they are equally adept at clinging to the ceiling!

Effect: As a Minor Good Trait, costing 1 point, Climbing means that the character can climb up sheer and difficult surfaces. While they cannot climb surfaces without any grip, such as glass, they can certainly find it easy to climb walls. They receive a +4 bonus to Coordination and Athletics rolls when climbing. As a Major Trait, costing 2 points, they receive the same +4 bonus, but are

able to climb smooth surfaces such as glass or metal, as well as clinging to the ceiling like a spider.

Enslaved (Major Alien Bad Trait)
In a universe of war and hostilities, there are always those races that are unable to defend themselves, and suffer under the dominion of others. One of these enslaved races is the Ood, under the control of big business rather than a dominating army. The Enslaved Trait can mean that the alien is part of an enslaved race, such as the Ood, or even just a race that has been genetically created to serve others, such as the Pig Slaves that served the Cult of Skaro in Manhattan.

Effect: Enslaved is a Major Bad Trait, worth 2 points, meaning that the alien character is part of a recognisibly enslaved race. While the race may have been freed, they may still suffer the social stigma of their past, or they may currently be under the control of a dominant race. On top of being under the control of others, the alien will get a -2 penalty on all social rolls (usually involving their Presence or Resolve) when trying to voice their opinion because of their enforced subservient nature. It may be that they will be freed, or have been freed, but it will take a lot to shake this nature. It doesn't mean it is impossible, there have been many occasions of vocal slaves leading a revolution, but they will have to overcome their subservience and air their grievances.

Environmental (Minor/Major Good Alien Trait)
Environmental is a catch-all Trait that means the alien can exist in strange or harsh environments. It could be that they are aquatic, and can exist just as well underwater. They may be able to survive in the vacuum of space, or endure the harsh heat of a volcanic world, or the extreme cold of Volag-Noc.
Effect: As a Minor Good Trait, Environmental means that the alien suffers no ill effects from one particular harsh condition. If it's something like being able to survive underwater, their ability should be explained. Do they have gills, or can they store oxygen in some way? If they can survive in the vacuum of space, this will require a little more rationalisation. As a Major Good Trait, the alien suffers no effects from any environment – for example, a Dalek can fly through space, or drive along the bottom of the Thames.

Fear Factor* (Alien Minor Good Trait)
The Fear Factor Trait is designed for monsters, and those truly scary individuals who can send people running in terror. They don't have to be ugly or monstrous – people cowered at the Master's feet in fear of their lives - but sometimes it is just looking at the alien with the rows of teeth that fills them with fear.

Effect: Fear Factor is a Special Alien Trait and is only suitable for villains. It is costs 1 point, but can be purchased multiple times. Each purchase of the Fear Factor Trait adds +2 to any roll when **actively** trying to strike fear into people's hearts. See "Getting Scared" on p.51.

Flight (Minor/Major Good Alien Trait)
Flight is quite a common feature of aliens, whether it is the hovering of Daleks over the city, or the flapping of leathery wings heard when the Krillitane are about to feed. This Trait means that the alien has wings, jetpacks, anti-gravity devices or rotors, but one way or another they can leave the ground for extended periods.

Effect: Flight as a Minor Good Trait, costing 1 point, means that the alien can take off, hover, and travel slowly at a limited height. In most cases, this is just hovering, like a Dalek climbing the stairs. Their Speed is half of their Coordination (round down, minimum of 1), and they can usually only ascend to a height of around 100 metres. As a Major Good Trait, they can really take to the skies. Above 100 metres, their effective Speed is three times their Coordination. They can fly as high as they like (though the Gamemaster may want to take other factors into account

such as air, cold, and other environmental effects). If they're travelling below 100 metres, they will probably travel slower to avoid obstacles and the Gamemaster may impose a limit (or make the alien's player roll additional Awareness and Coordination checks to see if they can react in time to any dangers).

Gadget (Minor/Major/Special Alien Good Trait)
Not really an Alien Trait, but aliens can have cybernetic or mechanical enhancement, giving them Gadget Traits. Bannakaffalatta had an EMP device, Daleks have forcefields as well as the ability to "Emergency Temporal Shift!" Gadgets are purchased as normal, but how and where the gadget is "plugged in" (and if it can be removed) should be defined.

Effect: See Gadgets and Jiggery-Pokery on p.67 of **Chapter Three: The Long Game**.

Immortal (Major/Special Alien Good Trait)
There are two types of Immortal being in existence. The first never gets old, never ages and will never die of old age. They simply continue on. While it's rare for them to die from a disease, they still can, and can certainly be killed through violence or an accident. Immortal at this level is a Major Good Alien Trait costing 2 points, and while it doesn't really affect the actual game (as they can still be killed through violence) it can be that they've already lived a long time. The Gamemaster may allow them to recall something from their past if it suits the story, and it can be that something from their history could resurface, provoking a whole new adventure.

The second type of Immortal cannot be killed through violence, accident or disease. This version is a Special Good Trait. They may get a little older in appearance, but their longevity is so epic that their aging is hardly noticeable. They can be shot, electrocuted, drowned and fried, but they just don't seem to die. They may fall down and look dead, but it isn't long before they're up and active again. You must have purchased the Alien Trait before selecting Immortal, though in rare circumstances (such as Captain Jack Harkness) Immortality may be granted to humans at the Gamemaster's discretion.

Effect: Immortal is either a Major Trait, meaning the character never ages and will not die of natural causes, or a Special Trait, that means the character cannot be killed. Both may be unbalancing to the game and intending to take either version of the Immortal Trait should be discussed with the Gamemaster beforehand. Immortal as a Special Trait costs 5 Character Points, as well as reducing the character's maximum Story Points by 4. If killed during the course of an adventure, the character looks dead and is unable to be revived. Without the Fast Healing Trait, the character will heal at a normal rate (this is usually 1 level of Attribute per day of rest). When they have healed all of the damage they have taken, and returned to their full health, they will wake and be fine. If the damage is really severe, the Gamemaster may keep track of how far into the 'negative' your character's Attributes go, and they will have to heal all of these before they can recover. Any extreme damage, such as loss of limb, may lead to further Bad Traits without the "Fast Healing" Trait.

Immunity (Major Good Alien Trait)
Many aliens are immune to one form of harm or another. A former head of UNIT once commented how nice it would be to face an alien enemy that **wasn't** immune to bullets! However, being immune to the effects of certain weapons is not as common as he'd liked to believe, and often the cost of this Trait is countered by taking the Weakness Trait (see p.18). For example, the Werewolf is immune to bullets – it is shot many times – but is vulnerable to mistletoe.

Effect: Immunity is a Major Good Alien Trait, costing 2 points. When taking this Trait, the specific thing that the alien is immune to must be clearly defined, whether this is something as simple as bullets, acid, mind control or poison. If the immunity is particularly powerful, such as bullets, the Gamemaster may balance this immunity with a weakness, especially in major villains or player characters.

Natural Weapons (Minor/Major Alien Good Trait)
The alien has some form of weaponry that is part of their form. This could be something as simple as toxic breath, a poisonous bite or sharp claws, to built in guns or being able to fire sharp spines. As long is it is not something that is usually dropped or carried (like a gun or bow), and is part of the alien (like a Dalek's gun or a Cyberman's particle cannon or electric grip) then it is technically a 'natural' weapon.

Effect: Natural Weapons is a Minor or Major Alien Good Trait that can be purchased multiple times if the creature is particularly dangerous. As a Minor Trait, the weapon is only for close combat. These are usually teeth, claws, spines or electrical shock or something similar. A weapon like this increases the damage of the usual physical attack by +2, so the alien's damage is equal to their Strength +2. This increase is just like normal close combat weapons, as the Trait adds blades or 'dangerous' damage to their physical attack. As a Major Trait, the weapon shoots something (like a poisonous spine, fingernail, flaming breath or built in gun). A ranged Natural Weapon will have the same damage (5 (2/**5**/7)) but can reach a greater distance than a simple swipe of a claw. This Trait can be purchased multiple times to reflect various forms of defence that the creature has, **or** it can work on a single weapon and increase the damage cumulatively. For example, a female Slitheen would have claws, toxic breath and poisonous dart. The Gamemaster decides that the toxic breath is such a close range, it is a Minor Trait, so the Slitheen has 2 Minor Natural Weapons Traits, and 1 Major. A Dalek has only one weapon (the exterminator 'death ray'). It's a long range weapon that usually kills with one shot, so the the Exterminator is worth 2 Major Natural Weapons Traits, if not more.

Networked (Minor/Major Alien Good Trait)
The Networked Trait means that the alien is connected in some way to others of their kind. Whether this is an inbuilt gadget this connects them to others, a telepathic field or a 'hive mind', it means that if one is in trouble or injured, it can call for aid. Whether others are in close proximity to help is another matter...

Effect: Networked is a Minor or Major Good Trait. As a Minor Trait, the aliens simply sense each other, and know when one is in trouble. They can act together fairly simply like the Gas-mask Zombies created by the Chula nanogenes – when one wakes up, all of them do. They don't really 'talk' to each other, but they can congregate in one place know where to go. As a Major Trait, they have the equivalent of the Telepathy Trait connecting them to each other, or even to a hive mind. Cybermen are more like this, they have the ability to send communications to other units. Most of the time, the range of this communication is limited. You can use the Telepathy Trait as a guide (see p.22).

Possess (Special Alien Good Trait)
This is technically the highest possible level of the Hypnosis Trait (see p.12). Possess allows the alien to take over another person and control their actions. The living sun in the Torajii system could take over the crew of the SS Pentallian, and Cassandra took over the bodies of both Rose and the Doctor on New Earth. While in the host body, the alien can make it do or say almost anything (though they cannot make the host kill themselves, the survival instinct is too strong for even that). Possessing someone is an exhausting affair, and if the alien has a normal body that it has left behind somewhere, it will need protecting (and may die of starvation if they're out of their body too long).

Effect: Just as the Hypnosis Trait, the target will have the opportunity to resist becoming possessed (with a Resolve and Strength roll, or Ingenuity in some cases). The possessing alien receives a +4 bonus on their first roll to possess someone, though if they fail this every attempt that follows loses this bonus. As a good guide, the possessing alien can inhabit the body for as many hours as they have Resolve, though very powerful foes (such as the Family of Blood) could inhabit a body indefinitely. If they force the host to do something very against their nature (such as attack one of their friends) they will have a chance to resist (and on a Fantastic result, the possessing entity may be rejected from the host completely!). For additional information, see 'Being Possessed' on p.52.

Shapeshift (Minor/Major/Special Alien Good Trait)
Some aliens have the ability to look like something else. This is especially useful if you're a 2 1/2 metre tall green alien with claws, or if you wish to try to mimic someone to gain information. The actual methods of 'shapeshifting' can be as complex as genetic manipulation, or a racial ability, to something as basic (and barbaric) as wearing a suit of human skin.

Effect: As a Minor Good Trait, this means that the alien can disguise itself as a fairly convincing member of another race (usually human). The Slitheen's skin-suit and compression technology is a good example of this, as is the Nestene's tactic of replicating humans. In both of these cases, the disguise was not perfect. You could see the Slitheen's zips if you got close enough, and the gas exchange was all wrong, at least in early versions. The Auton Mickey was very plastic and glitchy. As a Major Good Trait, the alien can physically shapeshift, like the Werewolf, the Krillitane or the Carrionite witches, into a perfect human (or other specified race). If the alien is able to shapeshift into multiple forms and replicate actual people, then the Trait is a Special Good Trait that costs 4 points.

Special (Special Good Alien Trait)
Sometimes aliens can do something remarkable and odd. Something that none of the other powers and abilities listed here covers. It could be the Dalek's ability to 'Emergency Temporal Shift', or the Krillitane's ability to steal the Traits and features of the races they conquer, this Trait allows the Gamemaster to go wild and create the odd and special powers that can sometimes define the race.

Effect: This is a Special Trait that costs 3 points or more. The more powerful the ability, the more the Trait costs. Using other powers as a guide, the Gamemaster can create any power they feel necessary to make a cool alien. This can be around 3-4 points for the Krillitane's ability or the Dalek's temporal shift, to 7-8 points for being able to move faster than you can imagine (when you're not looking) and being able to send your victims back in time. Specific Traits for these powers can be created, or the Gamemaster can simply use the Special Trait to cover these.

Teleport (Major Good Trait)
It is rare for a creature to be able to teleport, to literally disappear from one location and appear in another. However, some aliens have developed the technology to do it. Some, particularly scarce creatures can do it without the means of gadgets or gizmos. If, like the Slitheen, they can teleport with a device, then it's simply a Gadget. If they can teleport without a device, appearing wherever is necessary, like the Reapers who appear where a paradox is evident, then this is an Alien Trait.

Effect: Teleport is a Major Good Trait, costing 2 points. The alien will have to make an Awareness and Resolve roll to teleport, and can only 'jump' to places they are familiar with. Most aliens that appear in unfamiliar places have some sort of psychic ability to see the location before teleport in. Failure means the alien doesn't move. Frequently, aliens that teleport find themselves weakened and disorientated for a few minutes until they can recover and get their bearings.

Vortex (Special Good Trait / Alien Trait)
Vortex doesn't mean that your character **has** access to a TARDIS or other time travelling ship or device, but it does mean that they have some knowledge of actually using one. Travelling the Vortex is very difficult and TARDISes are usually designed to be controlled by more than one person. To the casual observer this operation can look like a random sequence of twirling knobs, dials, switches and even hitting it with a rubber hammer. Vortex Manipulators are unreliable and time travelling ships can be dangerous. This Trait means the character has some limited knowledge of how to pilot the TARDIS or other Vortex manipulating devices or ships. Vortex is a Special Trait, costing 1 point, and is not for beginning characters (unless they have a background of using a TARDIS or other Vortex Manipulators). Selecting Vortex as a Trait at character creation will have to be approved by the Gamemaster.

An additional "level" of Vortex is available to Alien characters, and costs 8 points. This high level of Vortex means the character can time travel without the need of a ship or device, literally stepping through time. This is an Alien Trait and is best reserved for villains or NPCs.

Effect: The Vortex Trait adds +2 to any roll that involves piloting a time travel or Vortex manipulating device. Controlling the TARDIS (or other such time vessels) is so tricky to the unskilled, that it is almost impossible to actually be able to succeed at the task without having the Vortex Trait.

The Alien level of this Trait, that allows time travel without a device, requires an Ingenuity and Resolve Roll to use, and the expenditure of two Story Points. The most successful the roll, the more accurate the "jump" through time.

CHAPTER SIX: YOU ARE NOT ALONE

CHAPTER SIX: YOU ARE NOT ALONE

WHAT DOES A GAMEMASTER DO?

So you've decided to be the Gamemaster! There are times when it can seem that you're all alone running the game, but don't worry – we're here to help. Being the Gamemaster may seem like a lonely job, but the game is designed to be collaborative effort between Gamemaster and all of the players. In this chapter we'll guide you through Gamemastering, give you some help through the tricky bits, and advise you on the ways to get the best out of your players and your game.

But what does a Gamemaster do? It is easier than it all sounds. In the role of Gamemaster you'll be asked to be...

Storyteller: Although you're all making a great adventure together, the Gamemaster has an idea of where the plot will go, has certain scenes planned and some cool action worked out and knows the story of the adventure. The players could do something completely unexpected, taking the story into new directions, and the Gamemaster will often have to steer the players in the right direction, develop the story with them and inspire a great adventure.

As a storyteller it's your job to bring the action to life. It's okay to say "the spaceship takes off", but if you tell your players "the spaceship rumbles into action, sending vibrations through the ground before it soars into the purple skies, leaving a trail in its wake," it is going to sound cooler and give the players a better picture of what is going on. The better your descriptions, the more the game will come alive for the players and the better they will be inspired to contribute to the story.

When the characters go into a new area, it'll be up to you to describe the location so the characters get a feel for the place. The better the detail and description, the better the players will be able to picture where they are and what they have to interact with. You'll have to describe the place, the sounds, the smells and the weather. How warm is it, is there a bad feeling in the place that indicates that something has happened? All of this can make the gaming experience more engaging and more exciting.

If the players take your description and run with it, inventing further details as they describe what they are doing, then great! It's a sign that they are really getting into it, so encourage this and reward them for it by developing the story around them and incorporate their ideas into your setting.

Referee: While creating great stories and new adventures for the characters, **Doctor Who: Adventures in Time and Space** is a game and games need rules. These books provide the rules, but in your role as Gamemaster you'll be asked to make judgement calls and decide the outcome of rolls. Not only that, you'll be expected to know the rules fairly well and so it may be up to you to teach the rest of the gaming group exactly how to play!

WHO SHOULD BE GAMEMASTER?

Almost as difficult a decision as 'who should play the Doctor', trying to decide who should or could be Gamemaster can be a tricky one. Usually, it's the person who has purchased the game as they will have more access to the rules and adventures than the players, giving them a chance to prepare in between games. Often, the Gamemaster acts as host for the game, and the players gather at the Gamemaster's place.

Of course it doesn't have to be just one person running the game indefinitely. It could be that a new Gamemaster takes over with the start of a new campaign or adventure. A new Gamemaster can change the feel and tone of the game. It also gives you all chance to give Gamemastering a go,

and gives everyone a chance at playing (and having a break from the Gamemastering duties).

Running a game that everyone enjoys is a tremendously satisfying experience. It is more challenging that 'just' being a player, but it also more rewarding and a great chance to indulge your creativity.

PUTTING THE GAME AND THE GROUP TOGETHER

WHAT DO YOU NEED TO PLAY?

Before you start actually playing, you'll need a few things. Luckily, we've provided a lot of these for you to get you started. Some, however, will require a little preparation.

The Rulebooks: You have these already! You're reading one of them, so that's one off the list. Told you this was easy!

Dice: We've provided some of these already as well, though you may want to have a couple of dice each – saves having to share.

Somewhere to play: You really need somewhere to play. This can be anywhere, though the most traditional place is a decent sized dinner table. Make sure everyone's comfortable, you can see each other (and especially the Gamemaster), and everyone can hear each other. If you haven't access to a dinner table, just find somewhere you can all sit together.

Paper, Pencils and Character Sheets: We've provided character sheets in the box, as well as pre-generated characters and sheets for the Doctor and his companions. You just need some pencils (don't write on the sheets in pen as Attributes and other stats will change frequently during the game), erasers and some scrappy bits of paper to make notes, draw diagrams, scribble down names and sketch out maps of locations.

Added Extras: You have everything you need, but you can add to the experience with a few extras – snacks (just some sweets, drinks or fruit or something – you don't need a lot, after all it's hard to game with a full plate of fish and chips in front of you and you don't want to distract from the actual game). However, a few nibbles can keep everyone's attention fired up. You could also add a little mood music, with some soundtrack CDs or moody classical music. You could also have a few props if you think it'll help – sonic screwdrivers, miniatures, all that kinda stuff can help the players to imagine what is going on and get more into character.

Players!: Without players, there's no game. We'd probably recommend a smaller group with three or four players and a Gamemaster. Larger groups can be accommodated, but it's better for a 'team' set up like a UNIT squad or a Torchwood team. We'll look at your players in more detail below.

OTHER RESOURCES

The Doctor's adventures are many and legendary, and there are is a lot of information you can draw upon for inspiration, reference and research for your adventures. We'd recommend you have a look at the following:

Doctor Who: The Encyclopedia by Gary Russell. BBC Books, ISBN 9781846072918. It is an invaluable resource for even the smallest casual reference. Need to know the parent company of Henrik's department store? The name of the junior school Rose attended? The mighty civilisation of Pallushi or just where Jackie Tyler was going to the pub quiz. It's all in here. Let's hope there's a second volume!

Doctor Who: The Time Traveller's Almanac by Steve Tribe. BBC Books, ISBN 9781846075728. A historical look at the entire universe, from the dawn of time to the end of the universe, era by era. Very, very useful if you're planning on a lot of time travel in your game.

A History: An Unauthorised history of the Doctor Who Universe by Lance Parkin and Lars Pearson. Mad Norwegian Press, ISBN 9780975944660. This phonebook sized tome chronicles every event in the universe, and puts it all in chronological order. An amazing amount of work went into this book, and I can't recommend it highly enough.

Ultimate Monster Guide by Justin Richards, BBC Books, ISBN 9781846077456. This is a great guide to aliens, monsters and spaceships from the Doctor's adventures. Some of the Doctor's earliest adventures are covered here – you could write some of these old villains into your game if you're stuck for an idea.

There are loads of other great books out there you can find at your local SF bookstore, such as the **About Time** series (for the Doctor's earlier adventures), and the excellent Telos books for his more recent escapades (**Back to the Vortex, Second Flight, Third Dimension** and **Monsters Within).**

BASIC GAMEMASTERING

The Gamesmaster is the glue that binds the game together. They are the eyes and ears of the players, as well as the voice behind the creatures and characters they meet. They are the narrator and the storyteller who brings the world to life with descriptions, imagination and stories. The Gamesmaster is the arbiter of decisions and makes the final call on disputes, questions and problems.

The Gamesmaster does not have a character of their own. Instead the Gamemaster plays or 'acts out' the characters of everyone the players meet. The Gamemaster is the storyteller who knows all the secrets of the game, and it's their job to be mysterious and dynamic, and to keep the pace of the game as exciting as possible. They know what is going on behind the scenes and they act as referee in battles and when a decision needs making on the rules.

They give the universe the spark of magic that turns a mundane story into a great one. The Gamemaster is the schemer who creates the fantastic stories the players will experience, and it's up to the Gamemaster to keep the players on course during their adventures by giving them sufficient clues and to make sure they don't lose their way or get bored.

The Gamemaster is impartial. They do not take sides and should be fair at all times.

BEING IN THE HOT SEAT

You're in the hot seat now, but don't be afraid. Being the Gamesmaster can be a lot of fun. You can tell simple stories at first that will ease you gently into the game and give you a feel for Gamesmastering.

But here's a word of caution: don't let all that power go to your head. You have to use the power you've been given as a Gamesmaster responsibly and not abuse it. You're there to act as a guide for the players and for everyone to have exciting adventures – it's never about 'winning'. If you find you're trying to kill off the players' characters then you've missed the point of Gamesmastering.

TAKING CHARGE

The Gamesmaster might be in charge, and what he says goes in a game, but you don't have to make up everything that happens. By listening to the players you can allow them to create their own adventures. For example, they might be talking about what they are going to do next and by listening to their conversations you can plan ahead to the future.

A good Gamemaster is descriptive, creative, energetic, and eager to listen to the players as they work with you to create the story. The plot may not go exactly in the direction you had planned but, with a little improvisation and quick thinking, the story will continue and can easily come back to the plot. It's important to give the players free reign to do as they please (without being pressured into going in a certain direction) and to give them enough to do without being bored or so much that they feel overwhelmed.

Make notes and do your preparation. It may look like a lot of work being the Gamemaster, but it's very rewarding. A bit of preparation goes a long way and if you listen to your players and look where they're going to be for next week's session, you can prepare.

BE PREPARED!

Just before the players assemble, or the night before, go through the adventure again and make a few notes to keep it fresh in your mind. Think of the various events in the story, highlight them on the pages if you like, and think of the sequence in which they occur. Remember, they could happen out of sequence – you don't know where the players may go.

HINTS AND TIPS

- Be creative. There are lots of ways to create atmosphere in a game.
- Remember that the story is everything. You're there to have fun and to tell some amazing stories across time and space.
- Don't let the story you're telling get bogged down in details. Pay attention to the pace and keep things moving.
- Listen to the players – sometimes you can let them create the story for you.
- Don't force them down a path just because you want them to (or because you've worked hard on it) – simply use it at a later date.
- Don't make the players do anything that would forever alter their character unless absolutely necessary (such as changing their sex or making them lose a limb).
- Don't come to a game angry – you'll only take it out on the players
- Be impartial and fair.
- Don't deliberately try to kill off the characters. Put them against overwhelming odds, yes, but always give them an escape route and a way out of the mess.
- Use the dice rolls to tell the story; remember you are telling a story and no one enjoys needless deaths.
- Don't be afraid to improvise.
- Remember to keep the pace of the game going. If the players are stuck, help them out (maybe at the cost of a Story Point), but don't let the story slow down with them wallowing in confusion.
- Try to avoid clichés.
- Make the game exciting. Be mysterious and secretive (without being vague or frustrating).
- Be spontaneous, go with your gut instincts. If it feels right, do it!
- Remember to have fun!

EVERYONE HAS A ROLE TO PLAY

The group should contain a wide range of character types. After all, the TARDIS would get very boring if everyone was exactly like Captain Jack. Rose, Donna, or Martha. Loads of people have travelled in the TARDIS through the Doctor's long history, and each had their own strengths and weaknesses. It's how they react to a particular situation that makes them great.

Try to avoid giving too many characters the same role. For example, you could have one person who is experienced in combat, another the scientist, and another trained in first aid or medicine. There are hundreds of personality types in the real world, from nurses to teachers to scientists, so there's plenty of choice to inspire you, and a wide pool of skills and character types that can get involved in the adventures.

COMPLEMENTING CHARACTERS

The best groups contain characters that complement each other. A game would be very boring if everything had the same skills. A group of gung-ho action heroes would make for great battle adventures, but the constant combat would soon get old (and that really isn't what the Doctor stands for). The Doctor has Captain Jack to do the fighting (though he does keep Jack from killing anyone), Martha to heal the wounded and aid in the science, while Donna acts as the Doctor's conscience to stop him from going too far. They are all very different characters who will react differently to each situation.

A successful group gives each member a unique role. If everyone knows hieroglyphics or how to break the encryption on an alien computer, those skills won't feel so special when they are needed. Everyone should have special skills – they define some of what a character is and make that character feel needed in times of crisis.

Try to ensure the companions have a wide range of skills and abilities and personality types. Not every character should know how to fire a pistol or to perform triage.

GROUP BACKGROUNDS

The big question is 'why are these people together?' This is fairly easy when it comes to a standard 'Doctor and Companions' game, after all, the Doctor is accompanied by many different people and who wouldn't want to experience the adventure of travelling the stars and through time? It gets a little trickier if your game doesn't have the Doctor in it.

Have they all grown up together at the same location? Do they all work together in the same place? Have they all been invited to a certain location for various reasons, like the beginning of a murder-mystery?

Then, think about how the group acts towards each other. Do any of the characters have particular feelings towards another? Are they secretly in love with them? Have a jealous rivalry? A lifelong debt after having their life saved? You can spice things up a bit like this quite easily – just look at how the characters are inter-related in popular soap operas... brothers, sisters, friends, enemies, it all makes things more interesting.

The more detailed and interesting the character's background is, the easier it is for the Gamemaster to use elements of their past in an adventure.

STORYTELLING – KEEPING THE STORY FLOWING

Being a Gamesmaster is hard work, but it can be exceptionally rewarding as over time, you create a universe of your own.

Make your NPCs as memorable as possible. Who can forget the Sisters of Plenitude, or the Face of Boe? They are exciting and striking characters with just the right level of mystery to make the players want more.

Write things down. Keep a note of everything that happens. If you make up a name for the bartender at the Grey Goose on the planet Arisson, then make sure you remember it when they travel their next time. Continuity is important and serves to make the game that much more believable.

RULES AND WHEN TO BEND THEM

While the rules are there to allow you to play the game, they are not set in stone and a good Gamesmaster should know when to bend them.

Remember, changing the rules can confuse your players and create problems with your group. If there is a rule you're unhappy with in the game, make a new ruling and discuss it with the players before you start to play. Announce at the beginning that you're changing the rules and this will be the way you're playing. For example, you could say at the beginning of the game, 'I want the game to be more cinematic so I'm making everything easier. Instead of 12 being the normal Difficulty for any task, I'm making it 9.' Once you've announced the new ruling, stick to it. If it doesn't work, you can scrap it next time, but if you keep changing the rules every five minutes you're going to frustrate and confuse the players.

Of course, it's not just the rules that sometimes undergo some bending. Often, dice rolls can be tweaked to keep the game going smoothly. As the Gamemaster, you could roll your dice in the middle of the table, just like the players – that way everyone knows that you're being fair and playing the game by the rules. If the dice are unlucky and a character gets exterminated early in the game, it's not your fault as the Gamemaster, just those pesky dice. However, it does mean that you may have to get creative to either keep the player alive or to allow a new character to join the group to replace the player's departed character.

You could roll your dice out of the sight of the players. Gamemasters usually hide behind a screen that protects the adventure details from the prying eyes of the players, and a lot of Gamemasters roll behind the screen. The clatter of dice, and then the sucking air noise that the Gamemaster makes to get the players nervous

– a little like when you go to a mechanic and they are about to tell you what's wrong with your car... It means that the dice rolls can be tweaked a little to aid the flow of the story, but it could build distrust from the players.

TECHNOSCIENCE

There are many alien worlds and often they have completely alien words for mundane items in their culture. This goes doubly for their technology, and adding 'technoscience' to your game can add to the atmosphere.

Rather than calling a ray gun simply 'a ray gun', the people of Rotalix 3 could call it a Rotalix Blaster.

It's even more fun to apply technoscience throughout the game. We all know the Doctor can spout technoscience at a vast pace, but the Doctor is a scientific genius and knows what he's talking about. If you get stuck, have a look at the sidebar and pick some pseudoscientific gobbledygook you can use in the dialogue to make the science seem clever!

TECHNOBABBLE

The Doctor will frequently spout some technobabble to explain something that'll go completely over the heads of his companions. You could use the same one over and over (like 'reversing the polarity of the neutron flow') or look at the list of techno-sounding words below and randomly throw some of these together.

Arc, Array, Auxiliary, Back-Feed, Bio-Electric, Blindfold, Breaker, Circuit, Configuration, Continuum, Converter, Dampening, Destabilise, Dimensional, Energy, Extrapolator, Field, Fission, Fluctuation, Fragment, Fusion, Graviton, Gravity, Gyroscopic, Harmonic, Hotbinding, Inertia, Ivertion, Kinetic, Link, Loop, Macro-, Manipulator, Matrix, Meta-, Micro-, Modulation, Molecular, Neutrino, Neutron, Nuclear, Oscillator, Particle, Phase, Psychic, Polarity, Projector, Proto, Pulse, Quantum, Relay, Replicating, Retrogressive, Reversal, Subspace, Supersede, Synchronised, Temporal, Threshold, Transmission, Vortex, Wavelength, Waveform

DEATH IS BUT A DOOR...

The inevitable will probably happen in your game – one of the characters will die. Not everyone can be gifted with Captain Jack's immortality, but it doesn't have to be the end. No-one wants to see their favourite character killed, but...

It's important to know when to protect the companions from a senseless death. If a character is killed from a stray bullet, it's fine to put steps in place to protect them from leaving the game forever. The 'dead' character could be taken away, only to be regenerated by alien technology, or the aliens could have advanced medical technology. A good Gamesmaster can heighten suspense by having the character taken away while the other players don't know whether their companion is alive or dead.

Ideally, the death of a character should be meaningful and heroic. Character death shouldn't be too common in the game – after all, while people do get killed during the frequent alien invasions, it is very rare for one of the Doctor's companions to die. They'll have Story Points to bail them out of an instant extermination, or they could heal by taking a Bad Trait (such as 'Unadventurous') to recover from too many smaller wounds.

If all this doesn't keep the characters alive, the first thing is for the player to know that everyone has been playing fair. If they know the Gamemaster hasn't been cheating, they should feel better – though a bad dice roll can be pretty harsh, at least they weren't singled out and killed deliberately.

If the character really does die, it's up to the player what they choose to do next. Character death isn't something that should be taken lightly – remember how it is going to affect the Doctor and anyone else involved in the story. It should spur the other players into action to ensure they didn't die in vain while the player creates a new character. Or they could take over one of the more friendly and helpful NPCs in the story until next session – who knows, they may enjoy playing them so much they'll stick with this character.

DON'T PICK ON A PLAYER

Just because a player is having their character do something stupid or against the plan for the adventure, it doesn't mean that you should punish them by killing their character. If they've done something stupid, like trying to stop a Dalek army single-handedly armed with a socket-wrench, they will receive their own punishment just by adhering to the rules.

WHAT TO DO WHEN PLAYERS ARE ABSENT

The game doesn't have to stop when a player is absent. You can work them into the story by having them captured, beamed away, or generally give them a reason to be away from the TARDIS. For example, the TARDIS could be in a region of space when the young female companion vanishes in a blaze of light. This could be the start of an unexpected and exciting new adventure to find out exactly where the companion was taken. Just make sure that if the player returns next session, the character can be easily found or escape rather than have them sit around idle, otherwise it might put them off coming next time too, and you'll be back to square one!

You could have another player take on the additional role of the missing player's character, literally covering for them, but if they do something that is out of character or that the player wouldn't want them to do, there could be arguments or repercussions later when the player returns. The player should keep the extra character alive and active, but maybe taking a more background role in this session.

BRINGING THE UNIVERSE TO LIFE

Describing the setting and the action is vital, not only for giving the players a sense of location, but also in making sure the players know what is actually going on. You should describe not only the important elements of the location – where everything is, what it looks like etc, but also some of the less important details. You don't want to get into the habit of just telling the players what is important – that way they won't actually think for themselves.

For example, if the Gamemaster describes a location like this: "You enter through the wooden door into the study. The chair has been knocked over and there are signs of a struggle. A note is attached to the underside of the chair that says 'Beware the Lake'." they have given the players all of the necessary information and nothing else. The players know what to do next and haven't actually done anything themselves.

The scene would be better described as: "The heavy oaken door to the study leads into a scene of violence and struggle. Books and papers are strewn across the floor and the chair has been knocked over behind the huge wooden desk. A fire still burns in the fireplace, and a glass has been tipped over on the desk." The players have a good feel for the place, and you can lead them in, getting them to look for more clues and information. Only if they say they're looking closer at the chair and the desk (very likely in this situation) will the Gamemaster reveal the note (and then he may hide it somewhere a little more interesting).

Not only think of where everything is in the room, you could add some extra details – the heat from the fire, the smell of the spilled whiskey, the sound of the rain outside... things like that. Remember, although the characters are usually **looking** for clues, it doesn't mean that you should neglect the other senses. The place could smell funny, leave that taste of fresh paint fumes in their mouth, there could be a funny ticking noise, or a cold chill gives them goosebumps as they wander through. You could even use the sixth sense, and they just 'feel' like there is something wrong with the place that needs investigation.

A good description will not only ensure people know what is around them, but in a dramatic scene where there are multiple characters (or villains and NPCs involved) it also helps them

understand where everyone is. This is often a good time to draw a little diagram of the place, so everyone gets it right. If everyone is clear where everyone and everything is, you don't have to worry about people arguing "I thought he was over near the propane tanks?" or "no, I'm over near the door, not close to the fire."

On top of that, a good description will produce the right atmosphere for the game.

ATMOSPHERE

There may be no atmosphere in space, but it doesn't mean that you can't enhance the atmosphere of the game with a few little tricks. In addition to describing the scene and the events well, you can make the game far more atmospheric by changing the mood in the room you're actually in!

Lighting is one way to change the way the game feels. If you're playing a particularly spooky adventures you could dim the lights in the room, draw the curtains, have a few table lamps but keep the place dark with plenty of shadows. Moody lighting helps in most mystery settings, as long as you can read the character sheets, the dice rolls and the rulebooks without straining your eyes! Of course, for lighter toned games you can keep the lighting fairly bright, or play outside on a sunny day.

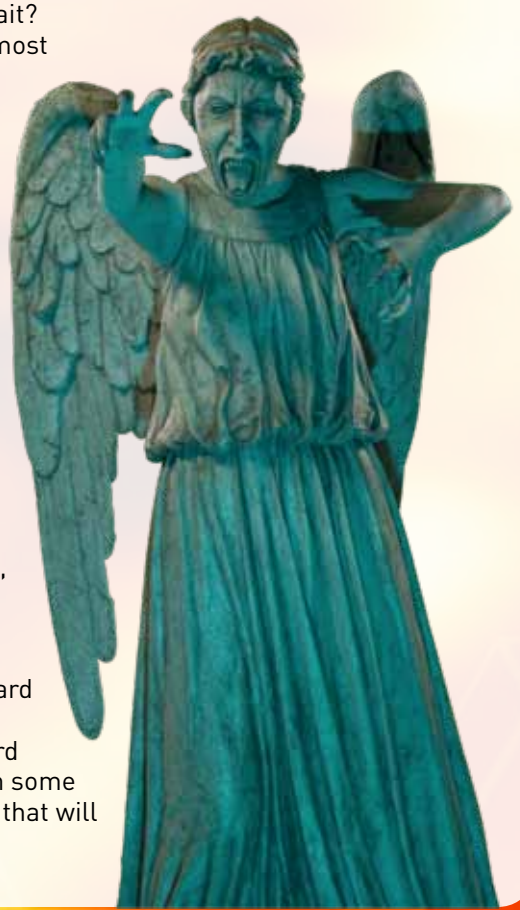
Music can certainly help. You could use soundtracks editing out any lyrical songs so you don't have any distractions.

Props are another easy way to add to the mood. If the characters discover a scrawled note leading them to the next clue, you could make a mock version of the note – scrawling on a bit of paper, maybe making it a little faded by staining it with old tea. You can have a toy sonic screwdriver for the Doctor's player to wave around when the Doctor is using it.

EXPERIENCE AND GAIN

Players are generally pretty lucky – not only do they get to play the game, experiencing the thrills of travelling the galaxy and outwitting some of the most dangerous alien foes, but their characters also grow from the experience and gain cool abilities and additional toys that will help them in the future. The easiest way to reward your players is by allowing the character to grow in some way – usually by increasing their Skills, or on rare occasions by increasing their Attributes. Usually such increases tie into something the character has done during the adventure – have they used a Skill well? Have they shown particular prowess with an Attribute? Have they learned something new during the course of the game? All of these are great questions you should ask yourself before dishing out an increase in Skill or Attribute.

It could be that the character deserves a new Trait, or the removal of a Bad Trait that they have struggled with for a while. Are they braver now than they used to be? Does that mean that they should gain the Brave Trait, or lose their Cowardly Bad Trait?



Of course, the most common reward will be the restoration of spent Story Points, though on very rare occasions you could allow the character's maximum Story Points to increase so they can keep more Story Points in between adventures.

However, Skills, Attributes, Traits and Story Points are not the only way you can reward your players.

You could reward your players with some vital information that will

lead them onto the next adventure, give them easy access to a secret base, or information that will make the villains pause before acting...

Though most characters will not be as legendary as the Doctor, being able to halt the Vashta Nerada just by his reputation, it could be that successfully accomplishing various tasks and stopping alien invasions gives the character a reputation of their own. This could mean that villains will think twice before facing them, or it could mean that they are targeted – surely someone who brings down such a formidable protector of the universe would be even more legendary? Their reputation could get them into places, but they shouldn't fall into the B-list celebrity trap of shouting "Don't you know who I am?" when they don't get their own way!

THE GAMEMASTER IS ALWAYS RIGHT

One of the trickiest parts to Gamemastering is being the referee. You should know the rules well and be comfortable making judgement calls when it comes to those odd circumstances not covered by the rules. The best thing to remember is that the same basic rule can be used for just about anything in the game (Attribute + Skill (+ Trait) + two dice, try to beat the Difficulty). Any problems, make a decision and get on with the story. Try not to stop the game and fumble through the books to find a rule, just run with it. If it's a bad call, you can always make it up to the players in other ways later by being more lenient on them in a crisis or tweaking the course of the adventure so that they gain something as a reward (see above).

There may be times when the players dispute a ruling, and start moaning. It can be difficult, but remember you are in charge. The players should abide by your decisions. If they're unhappy with it, tell them to continue on and not disrupt the game. You can always discuss the decision at the end with the players once the session is over.

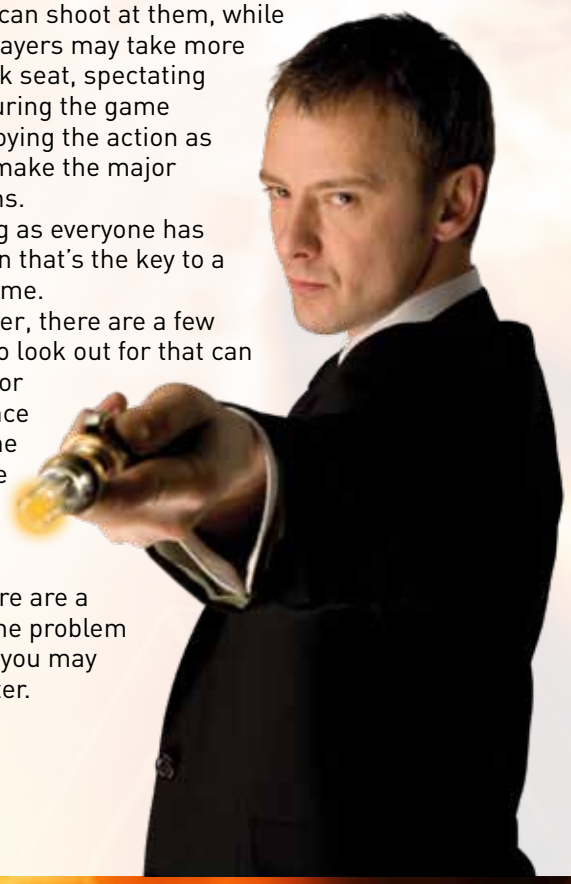
PLAYERS

The **Player's Guide** has a whole chapter dedicated to the players, giving them advice in how to play, and how to play well. As Gamemaster, you'll be there to guide the players through the creation of their characters (if they're using their own), and forming the team into the campaign you have in mind.

As you play, you'll discover some players develop certain styles of gaming. Some like to get straight into the action. Others prefer the moody and emotional high stakes, making their character a deep and developed person. Some players just want to know where the aliens are so they can shoot at them, while other players may take more of a back seat, spectating more during the game and enjoying the action as others make the major decisions.

As long as everyone has fun, then that's the key to a good game.

However, there are a few things to look out for that can disrupt or unbalance the game and take some of the fun out of it. Here are a few of the problem players you may encounter.



RULES LAWYERS

If you don't like being too official with the rules, and you have a player who really enjoys the accuracy of some rule decisions, why not give them the responsibility of keeping an eye on things? It'll leave you with the freedom to run the game, and if anything tricky comes up you can get the assigned player to check the rules while you continue. The player who does this shouldn't be too integral to the plot at that moment, but if their character can take a back seat for a couple of minutes while their player checks some rules, that shouldn't leave them in too much of a pickle!

Power Gamers: The characters should not be about seeking power for their own ends. At least, not the good guys – there are plenty of forces in the universe trying to do this themselves and it is usually up to our heroes to put a stop to them. However, you may discover a player trying to acquire things for themselves, or using the advanced technology for their own personal gain rather than trying to better the universe. It could be that you can simply penalise them by not giving them the Story Points that other, less power-hungry, players may receive. Maybe not having as many Story Points is enough to fuel a change of heart? However, if they continue in their ways, it may be worth a gentle word off to one side to point out that they may be ruining things for everyone else. It's just not in keeping with the game, and any character who really acted that way would be severely chastised by the Doctor and dropped back to their home time and place, never to be allowed into the TARDIS again.

The Metagamer: Metagaming is when a player uses information that their character wouldn't have. There are a couple of ways this can happen. Usually, it is when the player knows how and where something is happening by listening to the rest of the game in progress. Their character may not be there, but rather than send the player out of the room, they're there and listening in. Normally, this is fine. It's great to listen and find out what everyone else is doing. However, if the player then uses this information to influence their decisions, they're not playing 'in character'. Knowing where the secret plans are, or where one of the other characters is being held prisoner, should come about through investigation and following the clues – not from being told by another player, or overhearing part of the game.

Similarly, if the player acts on information that is out of the game completely, that's another version of metagaming. It could be that they know the weak spot of a particular alien race, or know the next place the aliens will strike, because the player has read it in one of the rulebooks, or knows about it from one of the Doctor's past adventures. Just because the players know to use acetic acid against the Slitheen it doesn't mean that the characters will know.

What do you do if one of the players tries to use information like this? Usually, the easiest way to deal with this is to simply talk to them – ask them "but what would your **character** know?" and try to get them to act on that. If it still doesn't work, you could always change things slightly just to keep them guessing.

The Quiet One: Some people enjoy taking a less active role in the game, whereas others simply cannot get a word in – the other players are so keen to get their intended actions heard that it simply drowns out the great ideas that the quiet player may have. First of all, ask the player if they're okay. If they're happy taking a back seat and spectating, then that's fine. If they want to be more involved, that's where the Gamemaster really comes in. Give the character an essential role in the story, or an extra cool sub-plot. Bring the player out of the background by making their character more active in the story. That way, the player has to become more involved, and the others will have to give them a chance to be heard.

The Cheat: The rules are pretty simple in this game, everything being covered by a similar roll. It could be that you have a player who'll roll their dice where no one can see the results, or they come up with some excuse like "Oh, they didn't roll properly, I have to roll them again." It could be that they don't even cheat the rules, but simply manipulate everyone's memory of the game and decide that their character isn't where everyone thought they were, and they may be somewhere else! The best thing to do with this kind of player is to simply keep track of everything – make notes. Bring in a firm 'table rule' where everyone has to roll their dice in a clear area in the middle, so everyone can see the results. One roll, no rerolls.

The Rule-monger: At the other end of the spectrum there's the player who tries to know all of the rules and may try to overrule your decisions by quoting passages from the rulebooks. Luckily, **Doctor Who: Adventures in Time and Space** only really uses one standard rule, so this rule-mongering should not happen often. However, it is expected that rules will be 'bent' a little to allow for a smooth running game. Above all, you have the final say as the Gamemaster. Whatever you say goes. If you think you may be wrong you should continue on until there is a natural break in the game and you can read through the books to check upon your decisions. If you were wrong, and made a bad decision, you can make it up to the players in other ways – either by giving them Story Points to make up for the bad call, or you could be a little lenient if the bad ruling meant things will become difficult for them later on. Above all, admit your mistake, but explain what happened and how you'll make it up to them. Don't try to hide it, or the players will stop trusting your judgment.

CHAPTER SEVEN: THE ONCOMING STORM

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In this chapter, we'll help Gamemasters through the process of running an adventure, how to write their own, and how to make sure everyone has an interesting part to play in the story. On top of that, we'll also discuss story arcs, sub plots, and adventures with a particular theme or special event. Don't worry if some of this sounds confusing, you probably already know this – you just didn't realise it!

THE STORY

Let's start with the basics. The story is the most important element – without it, there's nothing to say, nothing exciting will happen and it's all going to be a little dull. Have a think and ponder the sort of adventure you'd like to play. You don't have to write anything down, maybe just some key words for the time being to keep the tone of the story in mind. Something like "1920's, New York, Daleks" can be all you need to start you creating an adventure.

The story told in an adventure is possibly the most important thing to consider. It needs a beginning, a middle and an end, and it needs something exciting to happen. They always say there is no drama without conflict, so there should be a cool villain. If you envision a particular event happening in the game you can make a note of that as well. Characters should grow from the experience, or learn a valuable lesson. Working out a story for your adventure doesn't mean you need a detailed outline of what you want the characters to do – instead just a basic premise of where the characters will go, and who they will face should be enough.

The players have a lot of control, though obviously not as much as you, the Gamemaster. They will, however, have a tendency to stray from a firm path you may lay out for them – unless you make the course of action obvious and clear, they may wander off and do unexpected things. This shouldn't be entirely discouraged, as it can lead to new and exciting avenues that you hadn't planned, but unless you're very good at making things up as you go along, this may be best left for more experienced Gamemasters. You'll soon get the hang of it after a few games though. Above all, there should be a conflict – good against evil, possibly against overwhelming odds, and the character's abilities and spirit should prevail. There will be setbacks, failures and defeat along the way, but in the end good will triumph (at least we hope). This conflict should have some depth to it – it shouldn't be too simple otherwise there will be no investigation or gradual development of plot. You don't want our heroes uncovering the alien plans in the first ten minutes!

THE CONFLICT

They always say there's no drama without conflict, and in all cases this is true. Every good story has a conflict in some form or another. This can be as simple or obvious a conflict as 'good vs evil' or it can be something as subtle as 'I shouldn't fall in love with him, he's an alien. What should I do?' It doesn't have to be a physical conflict, simply a conflict of interests or emotions can be enough to make a great story. A story conflict is when what someone wants and what they actually have is very different – whether this is the heroes or the antagonists.

What is the conflict about? In most cases it's a pretty simple case of 'Alien race wants something that doesn't benefit the rest of the universe' – this can be dominion, control, or upgrading. A race could face a life of slavery, aliens could be on the brink of war with the characters in the middle of the impending bloodshed, a new parasitic race could be controlling the minds of Earth's leaders, the population of a town could go missing. There are loads of possibilities – one of the great things about the Doctor's ability to travel time and space, to go anytime or any place, means that there are very few limitations. If you're short of ideas, have a look at the Adventure Ideas section on p.20 of the **Adventures Book** and think about adapting one of those to suit your game.

THE ANTAGONIST

To have a good conflict, you need a great antagonist. A villain, or someone who simply opposes the actions of the players. In most good stories, the antagonist of a story is unknown to the players, and it is only during the course of the adventure (usually around half way through) that the villain is revealed.

Often the villains can become the most iconic part. After all, Davros is quite distinctive, and you'd be hard pushed to find anyone who doesn't know what a Dalek is. A good villain should be seemingly unstoppable, a formidable force to be reckoned with that will require some thought and planning to stop. Charging blindly into a room full of Daleks, guns blazing, is a sure way to find your characters exterminated. Instead, these villains should be almost unbeatable, with a weakness that can be discovered and exploited after some investigation and adventure.

The best villains have a full personality, a good story behind them and a suitably fiendish plan. Some thought should be given to their reasoning – why are they evil? What do they hope to achieve? It could be that their intentions are good and it is just that they are going about it in a way that can be perceived as evil.

The Slitheen are all out bad – they're purely in it for profit and bettering themselves financially, no matter what the cost to the population of the Earth (or whatever planet they decide to destroy to make quick cash). The Sisters of Plenitude were technically villains but their intentions were good – they just wanted to provide cures for some of the worst illnesses that plagued the many worlds – it was just their execution of these good intentions that were less than honourable. A bit of complexity to the villain and their motives makes a villain **great.**

Of course, the villain should suit the rest of the story – where it is set, what the story should be about and what is involved.

The antagonist could be anyone or anything. An aggressive or warrior race, a group of over zealous religious types, guerilla terrorists or rebels, an alien race posing as a huge company, or a rich power-hungry individual who has dangerous alien technology.

THE SETTING

Now you have in mind a villain, and what they may be up to, you have to think about where this adventure is going to take place. Is it Earth, at one of the companion's homes? How about another planet? A space station? In an underwater research facility? Deep in a jungle, or underground beneath the city streets. Lost in the desert or drifting in an out-of-control starship. Then you should think about **when** the story takes place – is it in the past, the present, or the future? In an alternate universe, or in ours? If you have a great idea about where you'd like the adventure set, then go for it – deep underground in the government base in Area 51or travelling through time in B52 bomber lost in the Bermuda Triangle, anything is possible!

The Doctor makes frequent stops on Earth – and for a good reason. If Earth is under threat, you feel more emotionally involved in the story than on Planet Zog. Seeing a spaceship crash through the tower at Westminster, demolishing Big Ben, is more dramatic than seeing a ship crash into a swamp on a distant world.

That said, alien worlds open up a whole new arena of play. The human race spreads to the stars, and a distant colony world where the people have to survive with basic equipment and technology makes an interesting setting. Or a high-tech world with robots and gleaming spires, or a desolate alien world of barren plains and deserts where water is the key to survival. Why stick to planets? Why not a vast space station or starship?

Then, you should also consider when the adventure is going to happen. You could stick to Earth but set it in the distant past, in another country, or the far future. The only thing to remember is that Gallifrey has gone, no matter what time you go there. Time War events are 'Time Locked' and none can travel there (though Caan did, and it drove him mad). A Time War eradicates things from normal Space-Time and unless you set your game relatively before the last great Time War, Gallifrey is one place you cannot visit.

Of course, once you have your setting, you can populate it with additional characters. They may be friendly or in trouble and needing your help, or secretly working for the villains. The Doctor and his companions are rarely alone in their adventures, and good NPCs can make things even more interesting.

THE OTHERS

So you know where the story is taking place, but it is rare for it just to be 'The Doctor and his companion arrives and the baddies are there'. There are usually other characters involved, whether these are collaborators with the villains, innocent villagers, brave survivors or just normal people. They could be the down and outs of the city during the Great Depression, freedom fighters battling against an alien race that has been going on for generations, the companion's friends and family facing the strange and alien, a division of UNIT, a rogue Time Agent, the local press or a race of slaves hoping for freedom. Often, these 'others' will have as vital a role to play in the story as the antagonist, so having an interesting and fleshed-out idea for these supporting characters is important.

ACTION!

Great drama, explosions and chases can lead to some fantastic action scenes. A cool action sequence that takes place in a dramatic or original place. A chase along the top of a moving train. A dramatic rescue from a vast galactic prisonship, the sudden revelation that the villains were the Daleks all along, or just trying to survive in the arctic conditions while trying to reach civilisation.

Having an idea for an action scene can be all it takes to inspire a great story. For example, you have this idea of the TARDIS being catapulted over a castle wall in the middle of a huge medieval battle. You know you'd like to see that scene in the story, so imagine who's in the castle? Who is attacking? Why would the Doctor be there? Who could be the villain? Would the Cybermen be wandering around, the locals confused thinking they are knights? Think of something else – you want to see a chase running along the top of a futuristic monorail, travelling over a gleaming city. What city is it? Who could the characters be chasing? Often, just coming up with a single scene, answering a few questions about how and why it could happen, and you have the bare bones of an adventure.

On the other hand, if you're thinking of the basic story, if you have any particular ideas for cool action scenes that would make an exciting and dramatic sequence, pencil it in. The way roleplaying works, it may be that the scene will have to move around in the story structure, so have a few worked out for the various locations the characters can go, though you can save the big action for the climax.

THE ADVENTURE

An adventure tells a story, and all stories have a beginning, middle and end. We're not going to get too complicated with this, but most stories can be broken down into the following parts. You probably already know how this works from TV, movies and novels, but may not realise it!

An adventure could be broken down into the following components, though this is just a guide and you can feel free to experiment and try something different.

THE BASIC STORY:

Prologue
The Beginning – Set Up, Investigation
The Middle – Rising Action, Running!
The End – Climax, Resolution
Epilogue – Aftermath

Let's take each part of the story one step at a time and see what happens in each bit.

PROLOGUE

A good way to get everyone interested in the coming story is to have a prologue. It can be a short 5-10 minutes at the beginning of the story that can be used to set the scene, give a rough idea of what's to come, and gets everyone interested. This doesn't need to feature the Doctor or his companions (or your player's characters) at all. It can be used to introduce the threat or other important characters who will be placed in danger.

In the game, a Prologue could involve the player's normal characters, just to set the pace and the scene. Or you could have the players adopt the roles of other characters to give the players a sense of what they're going to be walking into. This allows them to play new and different characters each adventure, if just for a few minutes, and good storytelling means the reward of Story Points that can be used on their normal characters.

For example, if the Gelth incursion was a game the players could run other characters, playing Gabriel Sneed and Mr Redpath encountering the reanimated corpse of Mrs Peace. This sets the scene of where and when the adventure is going to be (gas lighting, snow, old clothes), ending with Sneed's shouting, "Gwyneth! Get down by here! We've got another one!" establishing this isn't the first time the dead have risen from their coffins.

Sometimes these prologues are a 'catch-up' of prior events – this can be a great way to remind the players of what happened in the previous session. Anything is possible, as long as it gets the story going, and gets the players interested and intrigued.

RUNNING A PROLOGUE IN THE GAME

Prologues can be a great way to introduce players to the forthcoming action. Whether this is by playing their own characters, thrust into a new situation or following NPCs already at the setting of the adventure as they are exposed to something horrible. Playing a prologue in the game can be a great introduction, though some players will want to get on with playing their own characters straight away. A good way of getting people involved is to actually script the opening prologue. Give each of the players their script, read out the scene setting then have the players read their own lines. You could even do this with the player's normal characters in prologue, getting them to an exciting point then saying 'what do you do?'

Prologues get people into the swing of things, gets them playing (rather than discussing what was on TV the night before) and sets the scene, but it shouldn't last any longer than about ten minutes of actual gameplay.

THE BEGINNING – THE SET UP, INVESTIGATION

'The Beginning' introduces all of the characters (especially the player characters if they haven't been used before) and gets things moving, revealing the basics of what's going on to the characters. If this is the characters' first game, this will set up who's who before something dramatic will happen to them to bring them together.

If the story of Rose's first encounter with the Doctor was an adventure in the game, it has a lot to squeeze into the beginning, giving you a

INVESTIGATION AND CLUES

Experienced roleplayers may think it a little odd that the game doesn't have a specific Skill for investigating, researching something or noticing clues. This is because nothing can throw a good investigation off the rails like missing a clue due to failing a roll. In the game, the characters should find the clues if they're looking in the right place, and not have to rely on a good roll of some dice.

The Gamemaster, when thinking of the story, should plot a series of clues that'll lead the characters closer and closer to the big reveal. As long as the characters go to the right place and look for the right things, they'll uncover the information they need to lead them to the next clue. Of course, if they get really, really stuck, they can spend a Story Point and get a handy pointer or two from the Gamemaster (see "I dunno... I'm stumped" on p.58).

glimpse into this ordinary girl's life. We see her daily routine, know she has a boyfriend, what her mum's like, and where she works. That routine is turned upside-down by the arrival of the Doctor saving her from the Autons, before the department store is destroyed by a bomb. Rose has been introduced to the Doctor and knows that something is going on. In game terms, Rose's player would know that there were animated shop dummies after having to escape from their clutches, and knew that the Doctor was involved in trying to stop them.

Rose's player has something to look into and from there could investigate who the Doctor is (which would probably bring Mickey into the investigation and take them to Clive's). If they start getting a bit lost or off track, the Doctor can show up at the Tyler's flat for another encounter with animated plastic to chivvy the player into looking into this Doctor character a little further.

Basically, we are introduced to the characters, to the situation they're in, and the reason why they're doing what they are. Something will happen that the characters will have to get involved. This can be anything from a missing friend, a threat to themselves or the planet is revealed, someone needs saving, something mysterious is going on or something similar. Once they realise something is going on, the characters will start investigating...

Investigating stuff is key to a good adventure and now the characters are aware that something is amiss they will decide to look into it a little further. This is when the characters do their investigating, and the Gamemaster will give the players bits of information, leading them from one clue to another until they discover the basics of what is going on. They could discover that someone is messing with the water in a reservoir that supplies the governing powers of the city, or that people they thought were just acting funny are in fact clones working for an invading alien army. The players will discover clues that will lead them on a trail. This trail of bread-crumb clues will lead them further and further into the plot.

As the characters get closer and closer to the root of the plot, things are likely to heat up. There may be encounters with henchmen, with alien troops or dangerous situations. It is usually at the end of the beginning section that the villain of the story becomes aware of the character's actions and something happens to our heroes to foil their investigations. In their first adventure, the Doctor reveals a lot of the information about the Nestene Consciousness and the Autons, and gets Rose interested enough to have her investigate the Doctor himself. By the end of this part, the Nestene knows the Doctor is interfering with its plans, and wants to know more, duplicating Mickey.

THE MIDDLE – RISING ACTION, RUNNING!!

In the middle of the story, the characters are starting to get the idea of what's going on. They've uncovered the problem and are working on a way to solve it, though they may not be aware of who exactly is behind it. They'll know that their chances are slim, but they'll be ready to face the challenge ahead. However, it is usually at this time that the villains become aware of the characters' 'interfering' and may send out some of their minions or soldiers to try to put a stop to them.

This will spur the characters into further action. They'll become resolute and more determined to stop the villain's plans. The story will become

more intense, and it'll usually lead to more investigation, discovery, and then more running.

Let's look at the middle section, continuing the Doctor and Rose's adventure facing the Autons. Rose has done some investigating, and has encountered Clive. She's met the Doctor a couple of times, however the villain (the Nestene Consciousness) knows the Doctor is trying to interfere, and knows that Rose is involved. In this part of the story, Mickey is replaced by an Auton duplicate, and the Doctor and Rose are attacked. They flee to the TARDIS, and Rose makes her first (very short trip). By the end of this section, they've located the Nestene, and are facing it when the Auton attack happens in the city. We're getting close to the climax.

In the latter part of this section, the Gamemaster can reveal a plot twist. Is the villain not the villain at all? Was the plot to take over the world actually a plan to defend it? Usually it is at this moment when one of the characters has a major revelation, just when they are at their lowest and seemingly have no chance of resolving the conflict.

THE END – CLIMAX & RESOLUTION

Everything has been building up to the big finale, the climax of the story, where all the clues have been leading. The characters will most likely succeed in stopping the villains (though not always, it could all go horribly wrong and lead to another series of adventures where the characters try to set things right!). It could be the big final chase, the destruction of the villain's superweapon, or the big fight when UNIT storm the alien base under a volcano.

After the big fight, everything should be returned to normal, though the characters will have grown from the experience. The Earth should be safe again (at least until the next invasion) and everyone can take a breath.

Looking at the Auton attack again, the big climax is the struggle and fight under the London Eye, which ends with Rose showing her bravery

and her true colours, swinging in to help the Doctor and stopping the Nestene. The Autons come to a halt, and the city's shoppers are safe (at least, most of them... poor Clive).

EPILOGUE – AFTERMATH

In the final couple of minutes of the story we see the results of the characters' actions. The characters should grow from their encounter, the world should be safe and any loose ends should be tied up. It can be as simple as the Doctor's offer of travelling through time and space to witnessing the destruction of Pompeii with Caecilius' family, through to seeing how the experience has changed them, and how they honour their saviours.

NEXT TIME

Do you know what your next adventure is going to be? If you've planned ahead, you can script some little teaser scenes that the players can run through at high speed with a bit of dramatic music! It'll bring the players back, intrigued to find out what happens in the next game!

HOW DO THE CHARACTERS FIT INTO THE STORY?

Something you may want to think about when working out adventures and campaigns is the role of the characters. Who are they and how will they fit into your particular story? Luckily, the Doctor's the stories are usually fairly independent of many of the characters. Anyone can join the Doctor in the TARDIS, but what if your characters have all created UNIT troops for a great UNIT themed game, and you wanted a historical or space adventure?

You could make them generate new characters, or you could get creative and think about how you could get the characters involved. A historical adventure? No problem – UNIT in the parallel universe created when Donna 'Turned Right' had time travel technology cannibalised from the TARDIS, who's to say they haven't managed it before? You could have time travelling UNIT troops sent back to 1599 to stop the Carrionite escape. If it was a space travelling adventure, they could have teleporting backpacks from Project Indigo that could deposit them where they were needed, but would take hours to recharge (so the players couldn't abuse the ability to teleport too much).

You may have to think about how the characters know each other, and how they fit into the adventures planned, but it'll be worth it in the end.

THE FINISHED ADVENTURE

So once you have the basics, and know how the adventure is going to run, you can add some details, expand on your ideas and think about some additional elements. You can add a 'Subplot', a secondary storyline that isn't as huge as the main one, but may be more of a personal quest for one of the characters. You can introduce elements from your campaign story arc (more on those in a moment) so you can foreshadow some of the events that will be major and important in your campaign's finale. This can be something subtle like mentioning the disappearance of the bees, or a couple of references to the Medusa Cascade.

Something else you should consider when constructing your adventure is what happens to the characters during the story and how they will develop. In some cases, it may be worth looking at the character's backgrounds, their friends and families and seeing if there's a good way to bring them into it. It could be that, even if the family isn't involved, events from their past can be brought up, allowing them to come to terms with things, or to grow.

TWO (AND THREE) PART STORIES

Of course, there are times when the adventure is so big you can't fit it into an evening's gaming. These epic two or three part stories are basically the same as a normal adventure. They have a beginning, middle and end, though many elements will take longer. The set up will probably be around the same, but the investigations that follow may be more elusive, or the trail may be longer. There may be a few plot twists and sudden changes in direction. When the villains discover their interfering, they will try to foil their actions on many occasions, which will lead to one of the most important elements of the two-parter... the Cliffhanger!

CLIFFHANGERS

The term 'Cliffhanger' comes from the old cinema serials, where each episode ended with the hero in some dramatic situation where it looked as if they could not survive. This way, the audience felt that they **had** to return to see the next episode, to find out how their hero could escape. A good two-parter should have the same effect – your players should be left with the need to return to the game.

A great way to end an evening's gaming is with a cliffhanger, leaving the characters in a predicament where it looks like there is no escape. Surrounded by gas-mask zombies, or by the staggering spacesuits filled with hungry Vashta Nerada, these are great ways to leave your characters. The players can spend the time between gaming trying to fathom a great way out, and you've left them wanting more.

STORY POINTS

In between parts of a two-part or three-part story, the characters should keep the Story Points they have. If you feel that they have done particularly well in the first part, but may need a little help in order to finish the adventure, you can give them some Story Points as a little boost, but their totals shouldn't be reset – after all, it's the same story, just takes a little longer.

THE SECOND PART

Continuing a multiparter isn't all that different from a normal adventure. Instead of a prologue you'd best have a bit of a catch up on what's gone on before. This is especially handy as it gives you and the players a great chance to catch up on what's happened, and it serves as a good reminder for where they all were last time you all met up.

The second part continues as the characters get out of their 'cliffhanger' situation (hopefully) and continue with their investigations and the rising conflicts and challenges ahead. The end of the adventure will have the same structure, coming to a climax as the villains are defeated. As it's a two- (or three-) parter, the finale should be bigger, grander, and more dramatic than your cliffhanger. Two-parters in the middle of your campaign should hint at events to come in the campaign finale, while the finale itself should be the biggest bang of all. Pull out all the stops!

CHARACTER STORIES

During the campaign, every character should have their opportunity to prove themselves. The Gamemaster should create adventures that give every player their shot at being the focus, not just following the Doctor.

To do this, the Gamemaster can chat with the player about their character's background. Is there something about the character the player hasn't explored? Events in their past that haven't been detailed could be filled in, or people can resurface into their current lives that haven't appeared in the actual game before. Their focus doesn't have to be the central point of the adventure, you can still have all the action and drama going on as normal but there can be a subplot, a little side story that intertwines with the main plot that revolves around a character, making them just as important (if not more so) than the Doctor.

It could be that the villain is a childhood friend of one of the characters – can they be shown the error of their ways and redeem themselves, or are they lost? Does a romantic interest develop in one of the character's lives? Doing this makes sure that over the course of the game, everyone gets a chance to do something extra special, and their characters can develop and grow.

CAMPAIGNS

By now you should have your adventure ready to go. This is great if you're just planning on running a one-off game, but the great thing about roleplaying games is that you can keep going for as long as you like. Some games have been known to continue for many years, with players coming and going, characters dying or leaving, with new and bigger battles to face every time. If you're planning on some form of continuing story, you may want to consider the campaign as a whole.

CONSTRUCTING A CAMPAIGN STORY ARC

Creating a campaign arc is just the same as creating an adventure. It has a beginning, a middle and an end, just like any story. Instead of getting all of these elements into a single adventure, you space it out over your campaign, however long that is. Let's say we're going to run a game of around thirteen adventures. The story arc is going to be Torchwood, gradually becoming more and more prominent until we get to the big two-parter where Torchwood is going to be most prevalent. However, it's not just Torchwood, we're going to see Cybermen against Daleks in the finale that's planned, and as we haven't encountered Cybermen before, we're going to have to introduce them somewhere along the way as well. So, starting small, you can add a couple of uses of the word Torchwood in early adventures, then in the first two-parter we can introduce the Cybermen. A couple of additional Torchwood references dotted around the campaign, a hint from the Beast that Rose will die in battle, and the clues are laid out for the big ending!!

How about a story arc with the Master? We have a couple of background references to Vote Saxon on the walls in the first couple of adventures, and later we have more Saxon references as he sends his agents out to harass Martha's family. Add an encounter with Professor Lazarus that doesn't seem to be connected, but is actually a subtle bit of foreshadowing for the technology that will be used in the finale, though by this time Saxon's influence is certainly being felt. Introduce the way that Time Lords can make themselves human with the Chameleon Arch that will become integral to the Master's return, along with a clue from the Face of Boe and again, we're all set for a great finale!

It's not always the case, but there should be an adventure in the middle of the campaign that introduces elements that'll come back for the end.

PERSONAL STORY ARCS

It is not just the campaign storyline that can have a story arc. Characters can have them too. Usually not as prominent, the characters will grow and develop over time. Mickey's a great example of this. When he calls the Doctor and Rose to Earth to investigate weird happenings at Deffry Vale he quickly realises that he's just the 'tin dog' and not as important in Rose's life as the Doctor. He gets to travel in the TARDIS, and proves his worth by joining the Preachers and replacing the late Ricky on 'Pete's World'. When he returns to our world, he's a changed man. More confident, assertive and brave, he's no longer just the researcher and the 'computer guy', he's now an experienced Cyberman hunter and defender of the Earth.

Most of the time you won't have to plan a character's arc too heavily, it'll develop by itself as the game progresses. If you want to develop a character's story, you should discuss the character's background with the player – see if there's anything they'd particularly like to do with the character that'd be cool and exciting (and not too radical to the overall storyline). Then, just like a campaign story arc, you can work in some teaser hints, some little scenes that build the character's arc, before they have their focus adventure. The character's adventure should appear just after the middle point of you campaign arc, so you can build up to it, and yet not have it get in the way of the finale.

OPENING ADVENTURES

So you have your campaign arc and you know where the stories will lead. You may need to consider the first adventure slightly differently. After all, it'll be where the players get used to the characters, set the scene for things to come and how the game works if it's your first time playing. As the game progresses, the players will become used to their characters and each other's characters until they gel as a unit, but until then you may need to run the first adventure or two to really establish who they are, how they know each other and why they're getting involved in the adventures.

Your opening adventure, no matter what setting or story you have planned, should give the players a chance to get the feel for their characters, and to get to know the other characters as well.

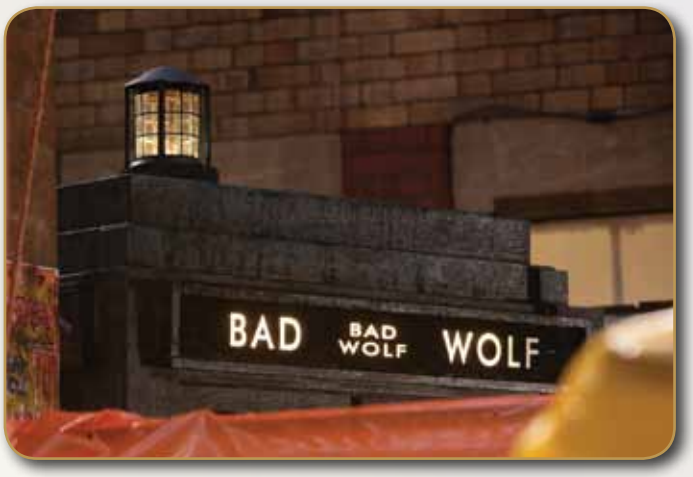
'DOCTOR-LITE' ADVENTURES

The Doctor doesn't have to be the prominent element in a story, and 'Doctor-lite' adventures are a great opportunity to try something a little different. You could create all new characters and have a little 'side' story, where you follow a different group of people. LINDA are a good example of new characters who have very little impact on the main campaign storyline, but make a great change if you want to spice things up a bit, or you could follow Sally Sparrow in a cool Sparrow and Nightingale adventure.

If a player cannot attend for any reason, it might be a great excuse to run a 'lite' story where their character doesn't get involved. If the player who runs Donna couldn't attend one week, you could run a solo adventure for the Doctor (a bit like his adventure on planet Midnight), and vice versa – if the Doctor's player couldn't attend, it's a great opportunity to let Donna have a solo adventure, seeing how her life would have turned out if the Doctor wasn't in it.

FINALES

Another special type of adventure is the finale. Usually a two-, sometimes a three-, parter, the finale is always something really big, dramatic and doesn't hold back. Fleets of invading Daleks, millions of Cybermen, whole planets being moved and the Earth's population being decimated, all make a great finale – just be careful of doing something so cataclysmic that you make your follow up campaign almost impossible. Just imagine if Martha had failed in her mission spreading the word of the Doctor to a planet under the Master – while a whole campaign of the desolation after the Master's rule could be interesting, it certainly changes the tone of the game. While it would be an exciting series of adventures, you'd need to get back to your original story somehow.



'SPECIALS'

Of course, in between these big campaigns you can run one-off adventures. It could be that you have a bit more time to spend on your game – maybe rather than an evening a week, there's an opportunity for an afternoon session where you can play a little longer. The most likely time that you'll find more time on your hands (and your players will be free) will be public holidays, which is a great opportunity to theme your adventure!

Just because it's Christmas, it doesn't mean you can't play a game. Maybe you're bored on Boxing Day, and full of Christmas dinner, you have an idea for a game. Why not make it Christmas themed? Or you could do them on other holidays like Easter, or best of all Halloween!

A Special adventure can be simply a slightly longer normal story, with a theme that reflects the time of the year. It needn't be as long a story as a two-parter, but you can do something dramatic, exciting and a bit different with a special, with new companions or characters, without affecting your normal campaign.

Of course, all of this is just advice and guidelines. You should feel free to experiment with the format of your adventures and campaign to settle on a game that you're most happy with. Have fun, and run with it!

KEEPING TRACK OF CHASES – GRID